MOTION PICTURE EXHIBITOR

APRIL 7, 1965

IN THREE SECTIONS
THIS IS SECTION THREE

ANNUAL

THEATRE CATALOG

EDITION

The Annual EQUIPMENT ENCYCLOPEDIA and BUYERS' GUIDE . . . as prepared each year by the skilled Editors of the PHYSICAL THEATRE—EXTRA PROFITS Department.

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THE WORLD'S LEADING AUTHORITY ON THE PHYSICAL THEATRE BUILDING . . . DESIGN, CONSTRUCTION, MAINTENANCE, MANAGEMENT, EQUIPMENT AND REFRESHMENTS

1965

EDITORIAL FOREWORD

Theatres continue to trade on offering their patrons the kind of entertainment they can never find elsewhere. Quality is, perhaps, the watchword to keep in mind when looking for insurance against another period when movies "fall from grace." Quality productions, quality projection and sound, first-rate surroundings—these are the tools of the trade.

Putting them to their most effective use takes planning, imagination, and intelligent operation. Theatre Catalog offers, in this edition, a chance for every industry worker to broaden his knowledge of the most recent advances in building design, equipment innovations and improvements, and management practices.

More than this, the technical stories dealing topically with optics, or screens, or a new piece of projection equipment, contain information which will help place any one piece of booth equipment on a broad spectrum that begins with the piece of film in the projector gate and ends with reflected image on the theatre screen.

The inquisitive person will find answers to questions such as "why have theatres changed in size?"—will sense the problems attendant to the introduction of a new screen process or projection lens. Other material attempts to relate the changing design of theatre shells to a variety of factors influencing this evolution.

Dedicated to observing and reporting changes in the design, construction, maintenance and operation of the physical theatre, Theatre Catalog offers a continuous commentary on every important piece of equipment introduced to the trade. Each annual edition also offers an "at a glance" synopsis of interior and exterior design treatments.

In its 22nd year of publication, the Catalog has earned a place as one of the standard reference sources for those who require information on what's going on in the world of the motion picture theatre. Catalog's buyer's guide and supply dealer directories also offer the theatreman a fingertip reference to locating any kind of equipment that might find its way into a theatre.

Piggy-back theatres, elevated theatres, below-ground theatres, twin auditoriums—each exciting concept in design and construction can be found in Theatre Catalog's pages. We should add that theatremen, architects, developers, engineers, and others with an interest in the physical theatre, often contact us requesting back-dated Catalogs. In many instances, articles published 10 and 15 years ago are still sought by those who need to know. No more fitting tribute is to be had in this business!

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Annual

THEATRE CATALOG EDITION

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Table Of Contents

CONSTRUCTION AND DESIGN

GLAMOUR ON A BUDGET 4-8

A Discussion of Changing Theatre Design
And Modern Decor on a Practical Budget

DESIGN STANDOUTS 9

A Photo-Collection of Outstanding
Concepts in Modern Theatre Design

REVIEW OF RECENT CONSTRUCTION 6-14

Cinema Center, Newark, Delaware 6-8
Fox, Las Vegas, Nevada 10-11
Concord, Miami, Florida 12
Kings Theatre, Hong Kong 14
Marbro, Chattanooga, Tennessee 35
Cinerama, Las Vegas, Nevada 58
Century 21, San Jose, California 63

SELECTION AND UPKEEP OF THEATRE CARPETING .. 16

Basics of Selecting the Right Carpet
And Preserving its Original Beauty

PROJECTION AND SOUND

CHANGING REQUIREMENTS IN PROJECTION OPTICS ..... *G. M. Berggren*

Need for Critical, Short Focal Length Lenses
Created by Evolution of Modern Theatre Design

NEW SCREEN FOR MODERN PROJECTION REQUIREMENTS ..... *Sol Shurpin* 24

A Discussion of the Anti-Static Properties
Of the New Xr-171 Technikote Screen

CINE-FOCUS FILM STABILIZER SYSTEM .. *Larry Davee* 26

New Device Controls Film Position to
Insure Good Focus and Picture Quality

CINEMECCANICA'S VICTORIA 8 FOR 35mm OR 70 mm ..... *Frank Riffle* 30

A Thorough Discussion of Unique Features
Of the Projector for In-Booth Conversion

DRIVE-IN THEATRES

DI ADMISSION SYSTEM REDUCES CASH LEAKAGE ... 36

Components Linked Advantageously for Complete
Boxoffice Control System for Drive-Ins

NEW DRIVE-IN INSECT CONTROL METHOD 40

Black Light Combines with Electric
Grid to Destroy Flying Insect Pests

MINIATURE GOLF FOR DRIVE-INS 43

TRAFFIC GUIDANCE SYSTEM FOR DRIVE-INS 44

New Definition Lighting Equipment Furnishes High-Intensity Guidance Signal

EXTRA PROFITS

BREWING COFFEE TO MEET PROFESSIONAL STANDARDS .. *Kenneth W. Burgess* 45

How to Provide a Fresh, Flavorful
Brew That's a Proven Patron Pleaser

VENDING'S ROLE IN CONCESSIONS OPERATIONS ..... *John L. Burlington* 46

Vending Machines' Role in Complementing
The Concessions Stand for Greater Profits

"MERRY POPPINS" FROM AZTECS TO BIJOUS 48

A History of Popcorn and the Importance of Popping
Oil to Good Appearance, Taste, and Improved Profits

CONVERT FOUR MILLION COIN MECHANISMS? 54

Vending Interests Seek to Stabilize Coin Content;
Change Means Conversion or Replacement Task

PROMOTIONS FOR THE DRIVE-IN CONCESSION STAND 56

Complete Plan for Building Customer Interest
And Higher Sales Through D-I Promotions

MANAGEMENT AND PRODUCTS

CINEMOTION LIVENS POP AND SCREEN ADS 60

Newly Developed Point-of-Sale Uses for NSS Device
Creates Visual Impact in Theatre Ad Materials

SOVIET CINEMATOGRAPHY TODAY 62

NEW PRODUCTS 65

SUPPLIERS AND SUPPLY DEALERS

REFRESHMENT EQUIPMENT SUPPLIERS 66

Listing The Leading Companies In The Field As
Sources Of Refreshment Equipment And Supplies

THEATRE EQUIPMENT MANUFACTURERS 68

A Complete Market Guide To Filling
Physical Equipment Needs Of Theatres

THEATRE SUPPLY DEALERS OF THE UNITED STATES 74

Comprehensive Listing Of Names, Addresses,
Personnel, Products, And The Areas Served

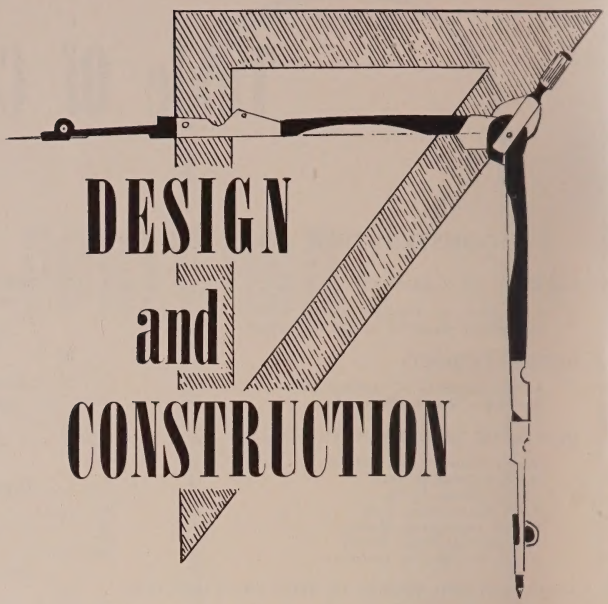
SUPPLY DEALERS OF THE DOMINION OF CANADA .. 78

Comprehensive Listing Of Names, Addresses,
Personnel, Products, And The Areas Served

SUPPLY DEALERS OF THE REST OF THE WORLD 79

Comprehensive Listing Of Names, Addresses,
Personnel, Products, And The Areas Served

Lobby, Cinema Center, Newark, Del. ▶



DESIGN and CONSTRUCTION

New Theatres Seek Glamour On A Budget

THE THEATRE CONSTRUCTION BOOM, exaggerated by some in the business, has involved the building of about 600 new indoor theatres in the last three years (1962 through 1964). Most of these recent additions are what we call "center" theatres, after their shopping center location.

Such a high percentage of our new theatres have gone up in large shopping centers that we might assume certain trends in theatre design and construction are rooted in this fact. Theatre capacity has, on the average, diminished to something like 800 or 825 seats per house. Construction costs, if an average could be struck, would probably reveal that the price tag on new theatres has also diminished, but more rapidly than the reduction in average seating capacities warrant.

The high point of development, where engineering a structure such as a theatre is involved, consists of achieving an optimum of sorts. Only an evolutionary process of alteration and improvement can build a criteria of things considered most favorable or conducive to a given end—such as building a "perfect theatre."

The contemporary motion picture theatre is a hybrid of classic design and modern need. Through some fortunate quirk, it developed that projection technology demanded a screen size and throw quite compatible with an auditorium size that shopping center theatres required.

Those with some foresight saw the construction resurgence of the past five years at its very inception and deduced that the theatres of 1960-70 would be largely shopping center theatres having a 500 to 900 seat capacity, intelligently engineered to project the best film image possible on wide screen.

As a noted architect put it, "In the theatre of the right design and size, projection of a 40 ft. (wide) picture from 70-mm results in just about the ideal screen image—superb resolution and quality. . . ."

We have, after the manner of Dr. Ferdinand Porsche, developed our own "Volkswagen," dedicated to answering a basic need at a basic price. Our supply system is sophisticated to the point where furnishings and equipment have become as standardized as automobile components. More than one circuit, at the time of writing, holds master plans for shopping center theatres that, with few modifications, could produce a new theatre of X number of seats for X dollars to be completed in X number of days, at a site of their choice.

One of the strong factors influencing the evolution of the modern shopping center theatre has been the stipulation on the part of center developers that all construction adhere to a style of design carried out in the first units. Low cost, straight-lined buildings of the steel beam—cinderblock type construction dominate. If smart appearance is given its due on the part of center designers, it is developed mostly in the interiors and fronts of the stores, and by use of mall courts with lavish landscaping.

Though exterior treatment seeks to lend as much individuality as possible to such key structures as department stores, banks, and theatres, the designer of a shopping center project is faced with a strong set of "givens" that clearly emphasizes

continued

Glamour on a budget ——

economy.

If compromises in design originality are struck, we cannot argue that today's theatreman, working on a budget of $275 to $300 per seat, can get a lot in the looks department at a bargain basement price. A price tag of under $200,000 for a new, fully equipped theatre with a 500 to 600 seat capacity is not, of itself, news. What is striking about the proposition is the amount of theatre a shoestring budget can buy.

Witness the Wometco circuit's efforts to shave construction costs to the wire while upholding quality in materials and equipment. By careful planning and execution, the circuit put up several 1,200 seat shopping center houses a few years ago for approximately $250,000 each. This breaks down to something like $230 per seat, excluding booth equipment, screen, sound, seats and a few other items. Shell costs, wall treatment, even marquee—representing all of the "permanent" physical plant—were included.

Though the idea behind cost shaving was to enable the theatres to present a favorable cost vs. grossing potential to center developers, it was stressed that the theatres were to be first-class structures, modern and comfortable, with the finest equipment available.

Other exhibitors, in line with the philosophy that low initial cost could effect nominal amortization and enable theatre owners to hold out for better rental terms, have constructed functional, yet attractive theatres at prices that might be mistaken as an indicant of inferior materials and equipment.

Nothing could be further from the truth. In most cases, the real reflection on initial investment will be determined when such factors as equipment life, building maintenance and replacement of physical plant (spread over the life expectancy of the structure), can be ascertained.

As a case in point, we would like to turn attention to the Cinema Center Theatre, operated in Newark, Delaware, by George M. Schwartz Theatres. The theatre, the work of Richard Phillips Fox, AIA, was called to our attention by an exhibitor some time ago who suggested we have a look at it.

First off, this is a 600 seat indoor theatre that, as evidenced by the photographs, looks downright attractive, Secondly, a list of equipment shows that standard lines only were chosen when the theatre was fitted out. The surprising cost (complete cost as submitted was $170,750) raises questions of where and how savings were effected, since the breakdown figure of $285 per seat with first line equipment is considered on the low end of the $200 to $400 spread.

A close examination of the photographs of the theatre's interior will shed some light on penny-wise yet eye-pleasing approaches. The entrance area makes bold use of simple materials such as heavy steel I beams left exposed to create unusual effects.

White terazzo-type inlaid flooring is used in the foyer, and in the restrooms. Black and pumpkin colored carpeting sets the basic color scheme in both lounge and auditorium, while the cinderblock walls (left uncovered in large areas) were painted in a shade of gold. The auditorium uses applied pumpkin-colored Tectum Pan-L-Art panels on the side walls.

Acoustic control in the 600 seat auditorium is achieved by use of the Tectum panels, placed in odd groupings to add visual interest to the otherwise bare walls, and by use of a suspended acoustical ceiling. These "floating" sheets of acoustical board are placed for maximum enhancement of the sound characteristics of the auditorium. The sheets, which also contain incandescent type flush spots for house lighting, are hung from the ceiling by vertical stringers, practically invisible from the seating area below. Ceiling diffusers for the 40 ton air-conditioning system are also exposed and hang flush with the acoustical sheets.

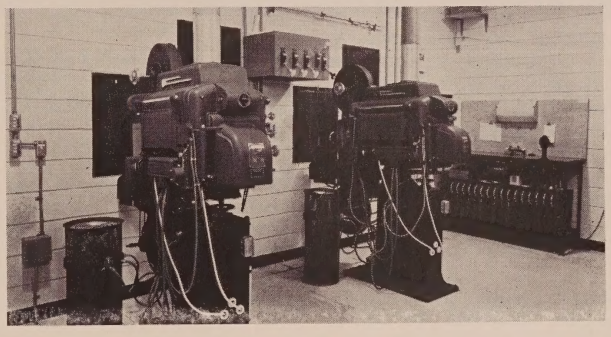
Another illustration of ingenious applica-

tion of everyday construction materials is the brick divider separating the lobby and foyer areas. White building brick, with alternate bricks in the conventional pattern turned end out from the wall, form the interesting grille effect seen in the accompanying photographs.

Concession sales at the theatre are handled at a smart refreshment stand, which greets patrons as they pass the ticket taker. The striking ceiling shows the type of effects that can be created by use of large, vaulted acoustical inserts. The standard size sections can be replaced by flush panels containing lighting fixtures, as was done in the Cinema Center, and ductwork for heat and air-conditioning can be installed in the dead space between vaults as an integral part of the ceiling.

Exposed beams can be found throughout the theatre. These are treated as part of the decor and accentuated or minimized by contrast painting, or painting the same color as the background. In the small vending area near the concession stand, which utilizes flush installations for candy and drinks, the exposed metalwork is painted black to contrast with the light ceiling. The same holds for the heavy beams forming the staircase frame behind the indoor boxoffice.

Another decorator-conscious trick used in the theatre can be seen in some of the photographs, notably that of the projection room. Cinderblocks, like brickwork, have seams that are normally filled flush with the wall surface. Trowelling out mortar on the



Recessed vending units, flush ceiling spots, and solid carpet enhance spacious feeling of lobby entrance.

Equipment Credits

Owner: George M. Schwartz Theatres
Location: Newark, Del.
Carpets: Alex. Smith, Wilton
Chairs: American Seating
Decorator: Brodsky Assoc.
Sign & Marquee: Superior Sign
Ticket Machines: Gen. Register
Cost: $170,750

Amplifiers: Simplex Transistor
Rectifiers: C. S. Ashcraft
Lenses: Bausch & Lomb
Lamps: Ashcraft Core-Lites
Projectors: Simplex XL
Speakers: Altec VOT
Air Conditioner: 40 Ton
Supply Dealer: Nat'l Theatre Supply

Glamour on a budget ——

horizontal seams only, creates the pleasant panelled effect achieved by the designer.

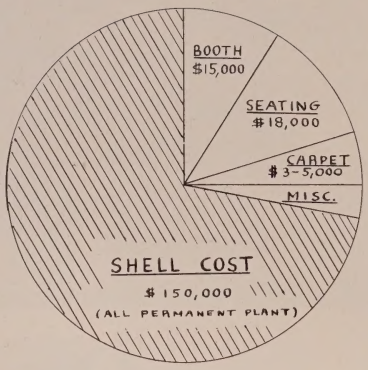
Artwork hung in the high traffc areas, plus foliage in floor planters and suspended pots, adds warmth and visual interest to the interior.

The exterior of the theatre features a large marquee hung over the entrance. Above it, the theatre name in large letters contrasts with the painted wall. Relief of a straight box shape is achieved by breaking the building's lines with a slightly recessed entrance and by creating an embossed effect, picked up in the interior treatment, on the front wall.

Construction is simple and straightforward, but a certain feeling for imaginative use of materials has made possible the general attractiveness of the theatre.

It is felt that the requirements of shopping center architecture, poles apart from the old schools of public building design, have enabled theatremen to adapt the unique requirements of the motion picture theatre to a strongly cost-conscious class of building design.

Equipment costs for the new theatre will vary to a lesser extent than shell costs in nearly every case. A typical equipment budget might allow $25 to $35 per basic, upholstered chair (proportionately more for deluxe models with special features); $12,000 to $15,000 for projectors (doubled for 70mm); from $6,000 to $10,000 for a quality carpet treatment in lobby, foyer, auditorium, aisles, stairs, etc.; approximately $1,500 for screen; plus allowances for box-office equipment, concession stand and equipment, and office equipment.



Many theatres during boom period fit in $210,000 category. Breakdown above allows $60,000 of total budget for equipment, with major expense items indicated. Shell cost of $150,000 including flooring, heat/air conditioning means tight planning is a must in all phases.

A low estimate of $60,000 to $70,000 for the small to medium-sized theatre can be taken as a mean. Shell costs on the modern medium-sized shopping center theatre have varied widely, from under $200,000—$250,000 to upwards of $1 million. From the wide discrepancy in shell costs and the relatively fixed equipment cost, (presuming quality equipment is a basic requirement), it becomes apparent that the area for cost-cutting is in the design and construction areas.

Theatremen unfamiliar with theatre construction requirements must depend on the qualified theatre architect for guidance in this area. What has dramatically affected the architect's task has been a tremendous increase in the variety of materials with potential theatre application. Modern sound equipment, capable of providing sufficient volume levels whereby highly absorbent acoustical surfaces can be employed, has for example, reduced the highly critical problem of acoustical design. Acoustical plastering of curved ceilings, once a standard practice, is a useless guideline in treating a rectangular chamber. Alternatives to acoustical plaster, including a wide variety of pre-finished, acoustical panels shipped ready-for-insertion in standard suspended frames, are abundant.

Postage-stamp pictures presented, in some cases, in converted vaudeville and legit houses, meant getting the audience close to the screen. Multi-level theatres patterned after opera houses, with orchestra, loge, and upper balcony sections involved complex construction. Today, the balcony is being seen less frequently, even in larger new theatres. The added width required for proper CinemaScope and 70mm process presentations in today's straight-lined auditoriums has also made the narrow "bowling alley" theatre a thing of the past.

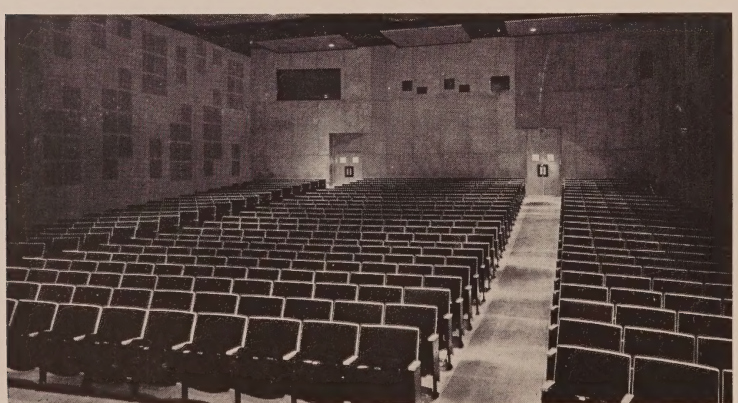
Shopping center management, desirous of luring a new theatre operation in their development, has only to decide how much of its parking lot it wants to give over to a theatre. With little if any spatial limitations, the economical rectangle, with sufficient width to accommodate wide screen, and sufficient length to take the proposed seating capacity, has come to dominate the center theatre. Borrowing from other types of design, the vast expanse of glass from ground level to ceiling has come into its own.

To the modern exhibitor interested in constructing a theatre, all of this means he can follow the traditional emphasis on outstanding appearance while seeking to take advantage of lower initial plant cost.

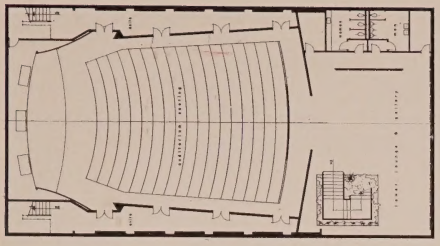
With some original touches, even the lowest working budget possible can produce a good looking job.

We hasten to add that there is a decided difference between low cost and low rating. In a large building, maintenance, for instance, must be given serious thought. Selecting materials for any job with initial cost as the first and binding consideration is a sure way to some large headaches later.

In the case of careful planning and sticking to the best where required, some striking results can be had. It's up to the individual, but we're convinced that glamour on a budget is a real possibility.



Rear view of Cinema Center auditorium



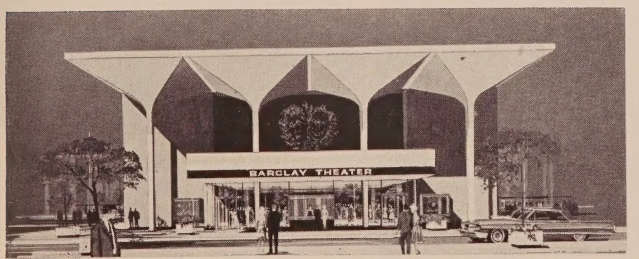
DESIGN STANDOUTS

a photo collection of outstanding concepts in modern theatre design

WESTWOOD, DALLAS
Currently under construction in North Dallas is $350,000 Westwood, a 1,000 seater designed by architect Jack Corgan. Interstate Circuit plans to open the wide-screen theatre this spring. The exterior is of antique brick, brought in from Chicago.

EVERGREEN I & II, CHICAGO
Unique design of Evergreen I & II combines two separate auditoriums, joined by common lobby area. M & R Amusement Co.'s 2,360 seat twin was designed by architectural firm of Sidney H. Morris, Associates. Theatres rises from ground on elevated platform resting on 78 concrete footings. Exterior is of white brick, trimmed with stained wood.

CINERAMA, LAS VEGAS
New aluminum geodesic dome theatre built to Cinerama specifications for Nace Theatres, owners. Los Angeles architect Perry Neuschatz designed the prefabricated structure, called the Forman-Nace Cinerama Theatre, to seat 1,000.



BARCLAY, PHILADELPHIA
William Goldman Theatres will build this 2,000 seat indoor theatre, designed by Thalheimer, & Weitz, Architects, on City Line Avenue.

BROADMOOR, BATON ROUGE
New 1,000 seat Broadmoor Theatre, set for Baton Rouge, La. shopping center.

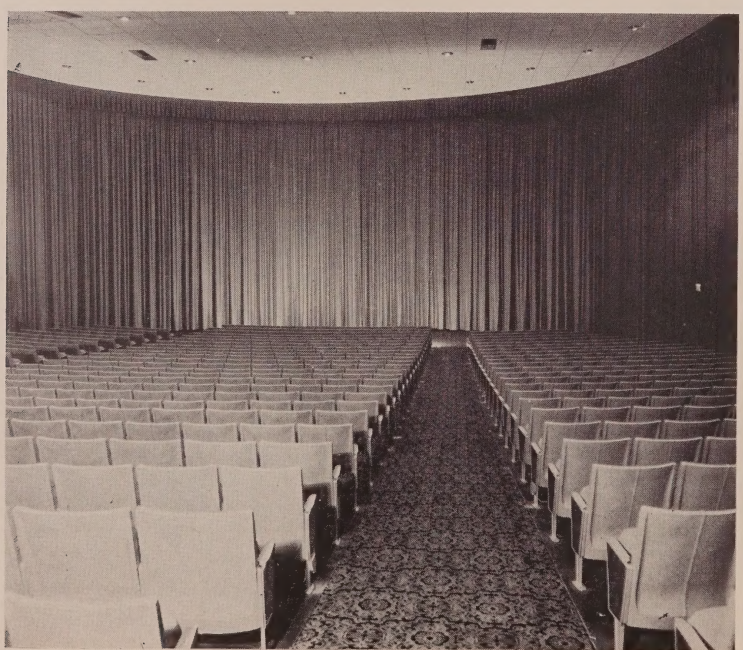
Fox Theatre

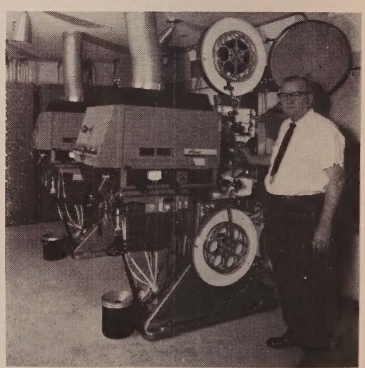
■ Underscoring National General's continuing program of motion picture theatre expansion in shopping centers, the Fox is the latest new theatre in the company's announced plans to add 60 to 75 theatres in the next five years, according to Eugene V. Klein, president of the 218-theatre circuit.

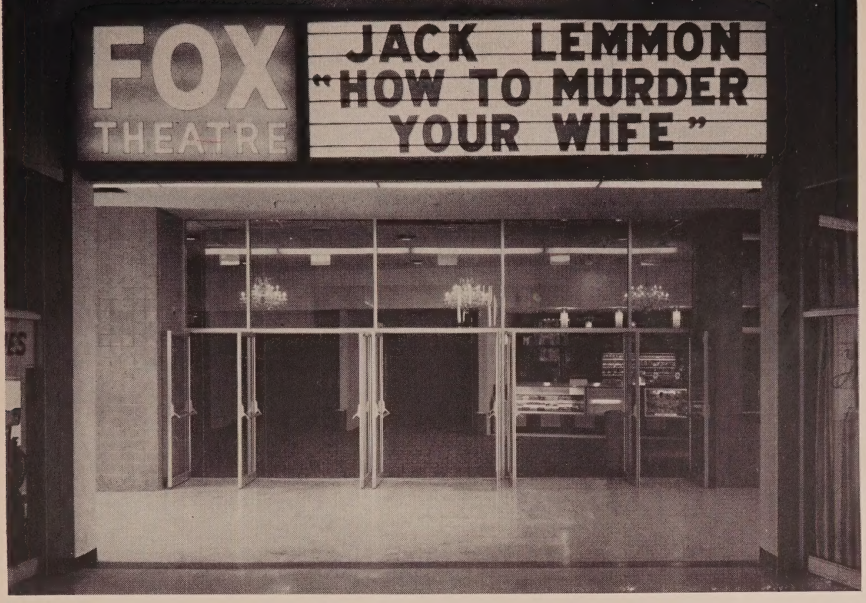
Featuring the most modern innovations, the Fox is equipped to show 16, 35 and 70 mm film, Cinema-Scope, Todd AO and Cinerama projection by conversion to a three-panel projection system.

A huge 52-foot sign towers over the Charleston Plaza Shopping Center in Las Vegas, where the $400,000 Fox is located. The reader board is 30 ft. wide by eight ft. high and can be seen on both sides.

Plate glass doors and huge open windows form the front of the theatre which features an interior boxoffice panelled in walnut and a quarry tile facade.







Equipment Credits

Owner: ..... National General Corp.
Construction: ..... Horman Construction Co.
Seating Capacity: 864
Carpeting: ..... Alexander Smith
Changeable Letters: ..... Bevelite
Decoration: ..... John Tartaglia
Generators/Rectifiers: ..... Kneisley Electric Co.
Lenses: ..... Panavision
Projectors: ..... Philips, Norelco
Projection Lamps: ..... Strong Electric
Seating: ..... American Bodiform Stellar
Stage Equipment ..... R. L. Grosh & Sons
Sound: ..... Altec Sound System
Air Conditioning: ..... Westinghouse

The lobby is painted in a shade of pale gold with dramatic gold framed decorative panels, featuring a patterned fabric in designs of red and black. Marble topped walnut furniture, crystal chandeliers and a luxurious carpet in a renaissance design of red and black complete the lobby decor.

Rest rooms are off the main lobby and are done in smooth ceramic tile with a walnut and white combination in the men's room, persimmon and white is used in ladies' powder room..

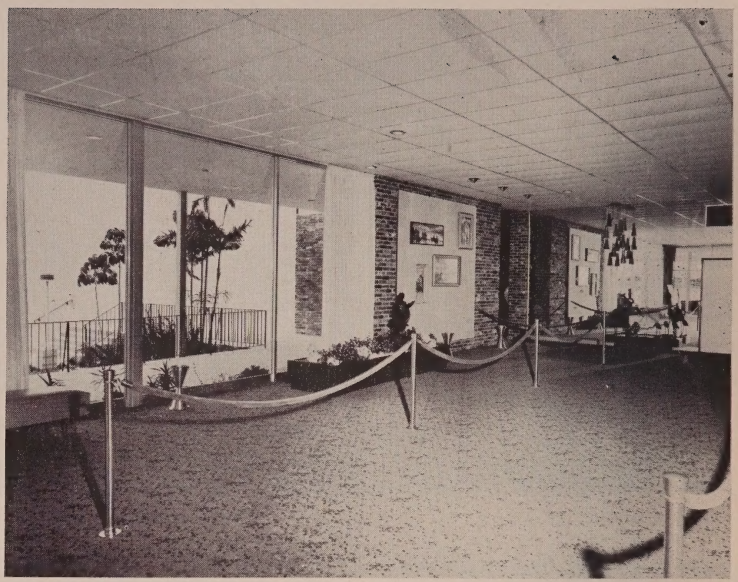
The auditorium features special acoustical design, wall decorations, and unique lighting effects for draperies and curved curtain specifically designed for 16/35/70 millimteer projection.

The theatre screen is a one unit seamless high-gain screen 28 feet high by 60 feet wide. The six-channel Altec sterophonic sound is provided by more than 15 speakers located behnd the screen and in the theatre ceiling. The Altec sound system is capable of handling up to twelve sound channels and is adaptable for magnetic or optical sound tracks.

The Fox was designed by Fox West Coast Theatres under the direction of J. Walter Bantau, constuction chief for National General Corp., parent company of Fox West Coast Theatres.

The building and construction firm of Horman Construction Co., of Salt Lake City, developers of the Charleston Plaza complex, put up the theatre, which was designed by Fox under the direction of Bantau. Eighty tons of refrigerated air-conditioning handle the job of maintaining comfortable temperatures in the large theatre.

CONCORD THEATRE



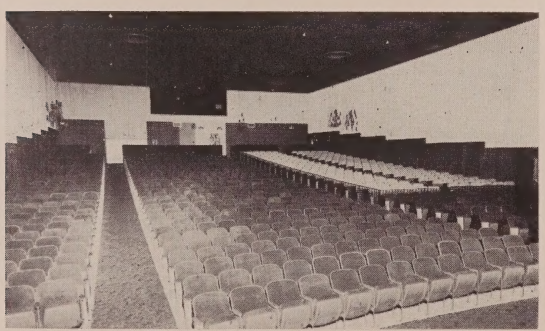
Equipment Credits

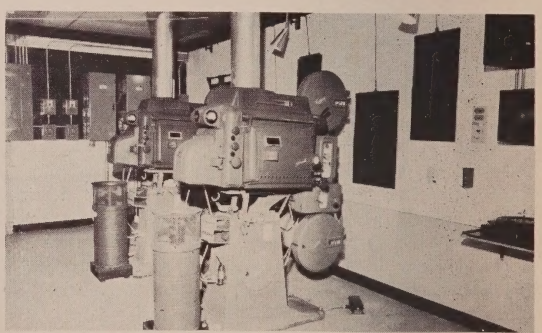
Architect: .....Sam Pruder
Carpeting: .....Magee Wilton
Lenses: .....B&L Super Cinephor
Projectors: .....Century
Projection Lamps: .....C. S. Ashcraft
Seating .....American Seating Co.
Supply Dealer: .....Joe Hornstein, Inc.

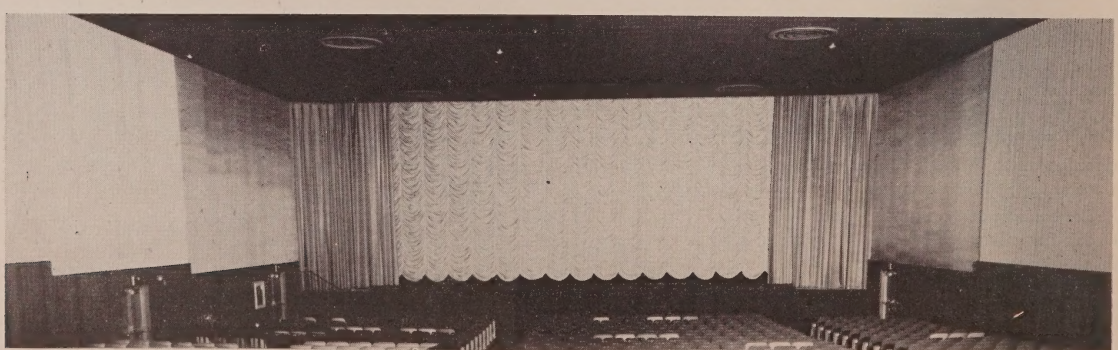
■ Exterior treatment of the Concord Theatre, Miami, Fla. show case, is contemporary red brick, aluminum, and glass, for minimum maintenance. The theatre features two attraction signs: one on the face of the front and one at the front entrance of shopping center of which it is a part. Adler plastic 3-D sign letters in large sizes are used for ease of reading.

The large lobby contains removable standee control posts and velvet ropes for use during peak traffic hours. The auditorium is equipped with American Bodiform chairs in the orchestra and deluxe spring-back chairs in the loge. Aisles and crossover are carpeted in plush all-wool with foam rubber underlining.

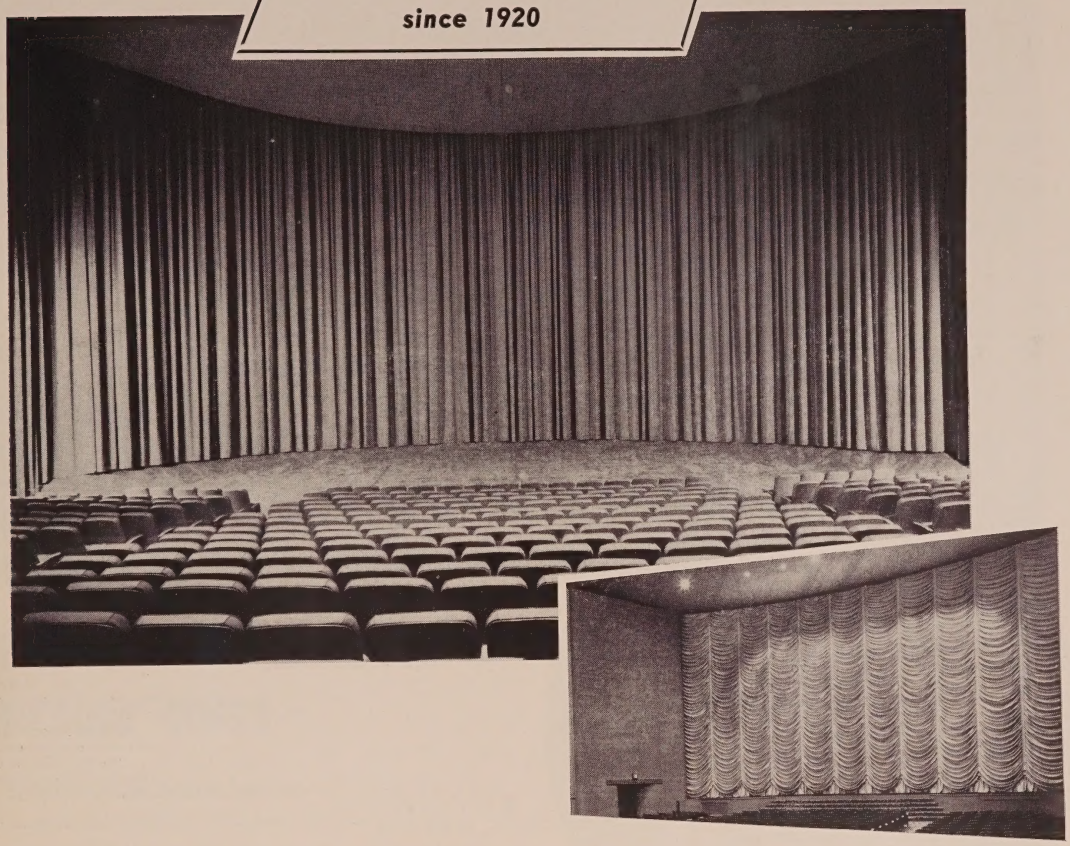
Auditorium color scheme follows that of the lobby and is high-lighted by the Gold Austrian Shade Screen Curtain, 60 feet wide and 30 feet high.







Stage Curtains, Draperies And Theatre Decorating since 1920



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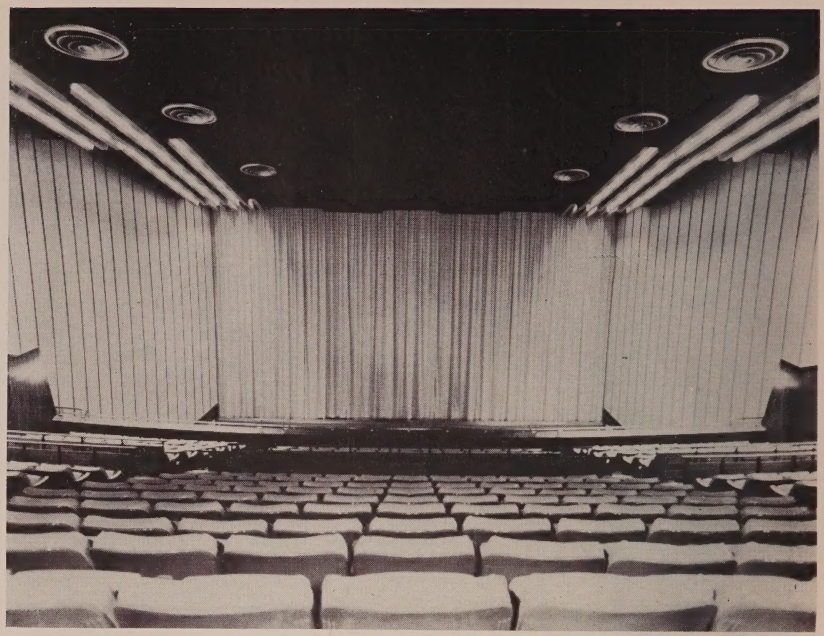
HONG KONG

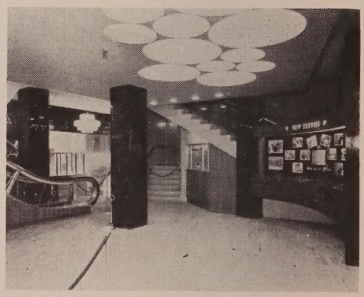
King's Theatre

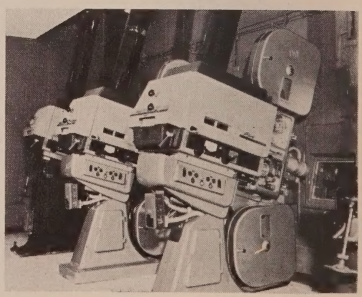


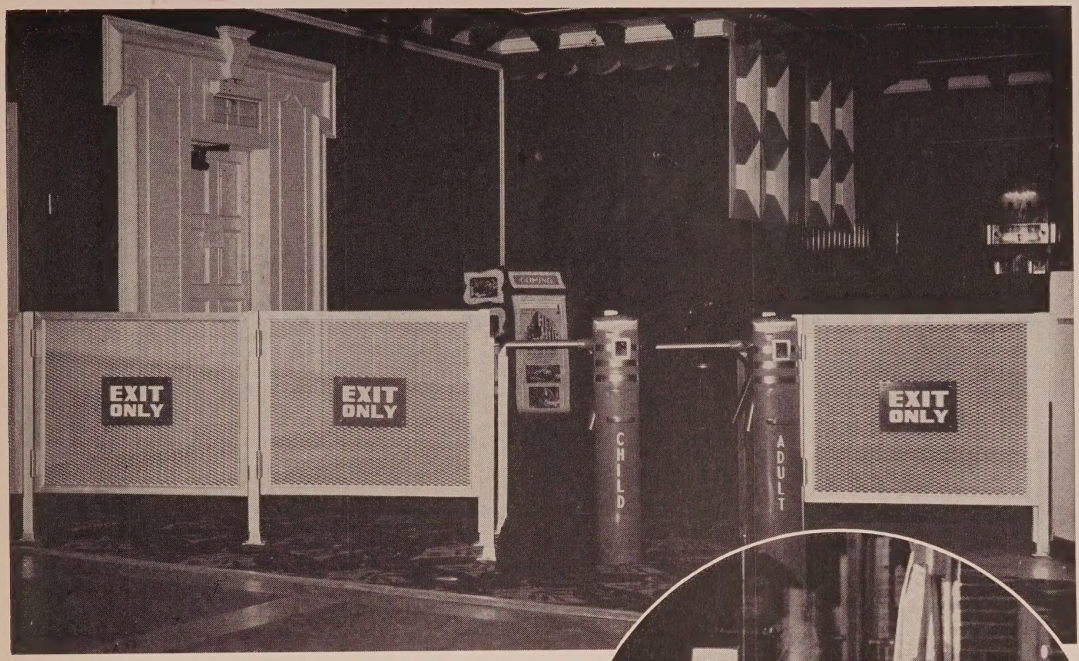
■ The new King's Theatre is a beautifully modern air-conditioned theatre in Hong Kong. Projection equipment includes two National Seventy Bauer U-2 70/35 mm projectors, a Simplex XL 35mm projector, a three-projector Simplex Transistor 6-4-1 sound system, three Futura II 135-160 ampere arc lamps by Strong Electric, and nine Kollmorgen projection lenses. All equipment was installed by the N.T.S. Hong Kong distributor, Elephant Radio Co.

Equipment Credits

Seating Capacity:	1,300
Lenses:	Kollmorgen; Isco T-Kiptagon
Projectors:	Bauer U-2 70/35mm; Simplex XL 35mm
Projection Lamps:	Strong Futura II
Seating:	American Bodiform
Screen:	Walker Hi-Gain
Sound:	Simplex Transistor
Supply Dealer:	Elephant Radio Co. (NTS Distributor)







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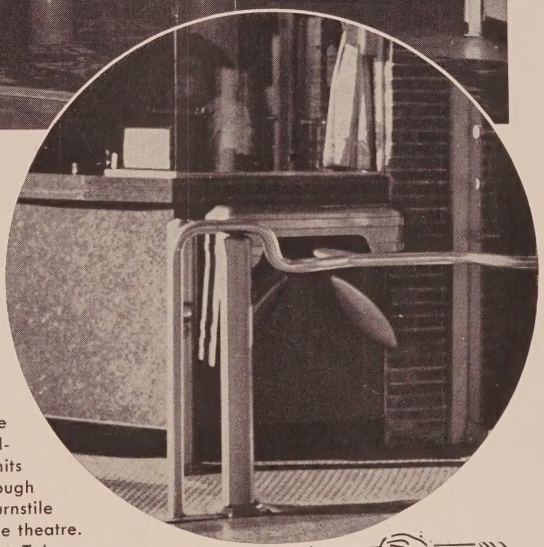
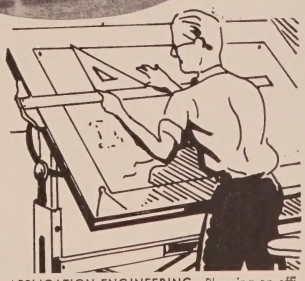


CASHIER TURNSTILE SYSTEM — In this effective yet simple operation, the cashier collects admissions and permits patrons to pass through the Perey Theatre Turnstile for entrance into the theatre. No Tickets or Ticket Taker are required. The turnstile automatically registers each admission as the patron passes through, thus giving a positive check against the cashier's receipts. The turnstile is usually furnished with two registers to record children's admissions as well as adults. A child indicator is illuminated to show each child admission that has been registered. This theatre admission system is designed to take a minimum of space. The Perey Theatre Turnstile is of the two passage type, permitting free exit at any time. Illustration in the center is typical of the cashier turnstile system.



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PEREY TURNSTILES

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Selection And Upkeep Of Theatre Carpeting

The Basics Of Selecting The Right Carpet And How To Preserve Its Original Beauty

By Alexander Smith Carpets
division of
MOHASCO INDUSTRIES, INC.

■ During 1964, approximately 200 new indoor theatres were completed, making extensive use of carpeting. Another 500 theatres were remodeled with carpet as a major part of the plans.

The reasons for the choice of carpet as a floor covering are simple but very important to the theatre owner, architect or designer. Basically, there is one major reason for the increased use of carpeteing in commercial buildings—carpet helps building owners and managers achieve the major advantages of decreased operating costs and increased desirability of the building.

This basic reason points up carpet's dual role as an attractive decorative material and a functional, practical floor covering. Both aspects should be considered in specifying theatre carpet if maximum benefits are to be realized from its use.

There can be no doubt that carpeting provides a handsome, luxurious foundation for any theatre, yet, few theatre owners today can afford the luxury of carpet only because of its eye-appeal and soft comfort underfoot. Consider, first of all, the acoustical properties of carpet. These properties were first measured in tests conducted in 1955 at Columbia University's Acoustical Laboratories by Dr. Cyril Harris. He found that carpets generally have a noise reduction co-efficient of .55 and are as effective as most materials designed specifically for the purpose of noise reduction.

Dr. Harris also found that carpet absorbed ten times the amount of airborne noise as other types of floor coverings and virtually eliminated impact noise. Subsequent acoustical studies and field observations have confirmed these findings. For example, acoustical engineers from Rensselaer Polytechnic Institute conducting tests in school classrooms found a significantly shorter reverberation time in carpeted classrooms than in those with hard-surface flooring.

The importance of these findings to theatre owners is clear. Carpet can provide the right acoustical control in the auditorium by killing undesirable reverberations—and, since it provides noise control on the floor, without muffling the sounds which should be projected throughout the area.

At the same time, the carpet virtually eliminated the impact noises which would otherwise be a source of annoyance, such as footsteps or dropped objects.

Safety is another vital factor for the theatre owner to consider. Carpet offers superior advantages in this respect, since its soft pile surface prevents many falls, or helps to cushion any slips or falls which might occur.

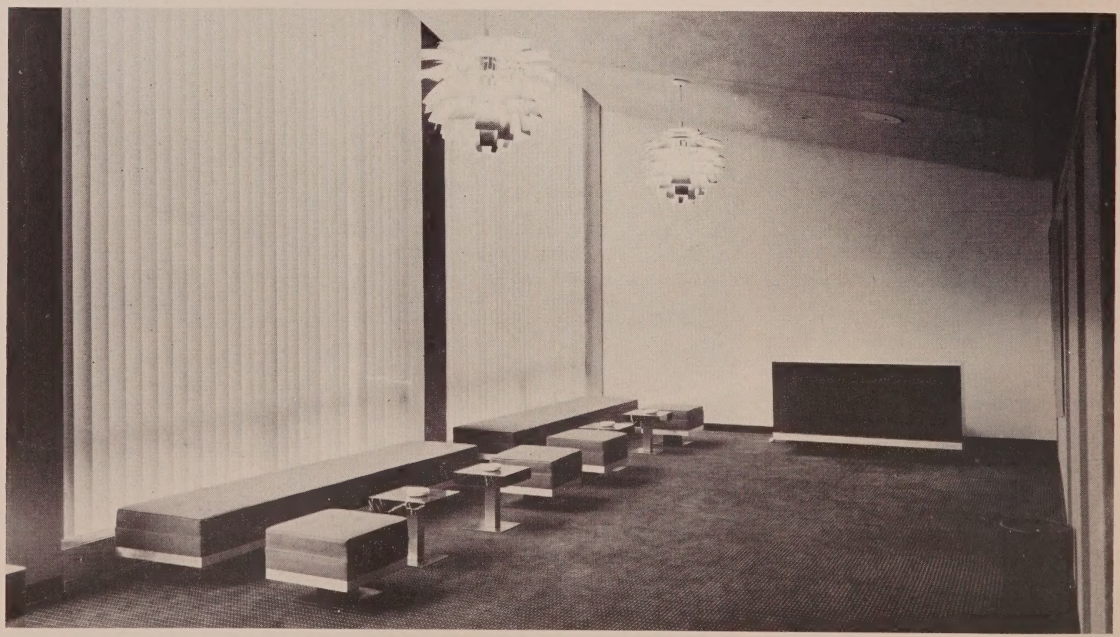
These factors alone would make carpet a practical necessity in many cases and would help toward reducing operating costs. However, the real economy factor of carpet revolves around its "total use cost"—initial installed cost plus maintenance cost over its lifetime.

The experience of hotels, office buildings and many institutions has proven that carpet costs much less to maintain than hard floor coverings. According to tests conducted by the consulting firm of Industrial Sanitation Counselors, carpet maintenance costs are as much as 50 per cent less than for hard floors under comparable conditions.

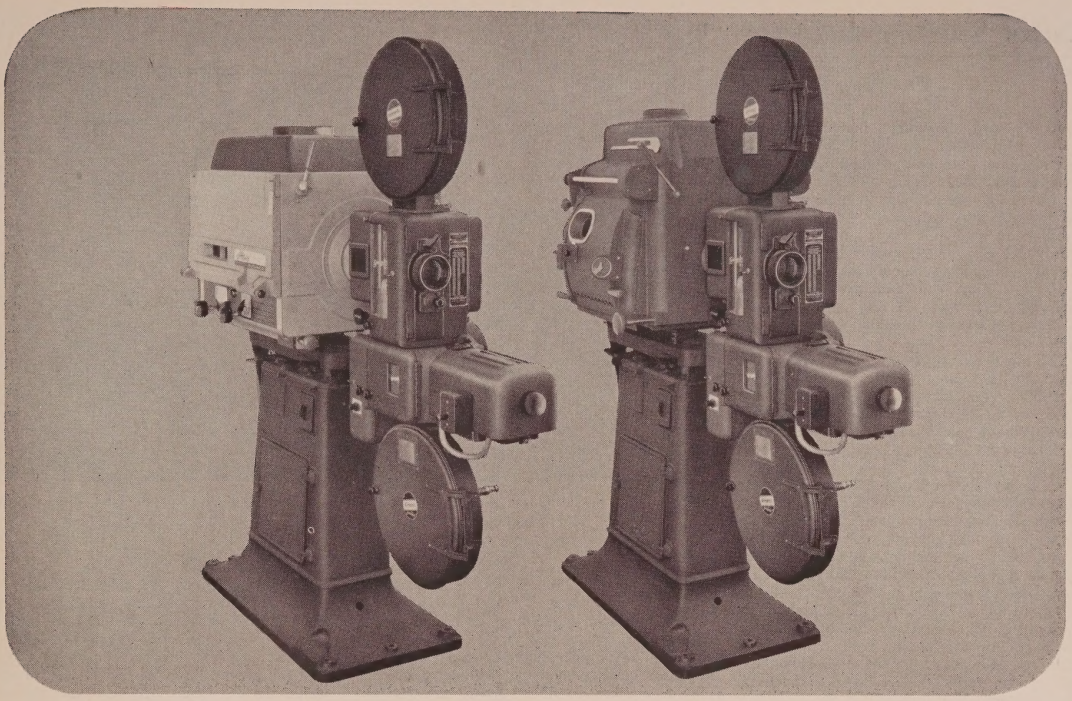
In order to make the most of these advantages offered by carpeting, the theatre owner should know what to look for and how to choose his carpeting wisely.

It is important to consider carpeting as early as possible in the planning stage, whether for a new building or a remodeling project. Early planning leads to the greatest possible economy—for example, in the selec-

(*Continued on page* 18)



LOBBY AREA of Cinema I and Cinema II, popular twin New York art theatres, installed in 1962 a special Alexander Smith contract Wilton carpet (wool 70%, nylon 30%) in lobbies, aisles, stairs and theatre proper. National Theatre Supply Co. reports its striking red and blue checked pattern on black ground (lobby shown here) still looks well after several years and countless full houses at the busy theatre.



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Carpet Selection And Care

(*Continued from page* 16)

tion of other acoustical materials, if any should be necessary, in the selection of lighting equipment and in the planning of a maintenance program.

Substantial savings can also be effected if carpet is to be used as a finished floor over subflooring.

Advance planning is especially important if carpet in a special color or design is needed. Modern styling concepts, developments in manufacturing methods and a wider range of fibers have greatly broadened design possibilities.

The theatre owner should work with a commercial carpet specialist in making his selection. Major carpet manufacturers have established separate commercial carpet departments which specialize in designing, manufacturing and selling carpets geared to various commercial uses.

Alexander Smith Carpets, for example, offers (1) a selection of "stock" lines that includes an assortment of established qualities designed to meet varying traffic-use requirements, and (2) custom-designed carpets created solely for the individual purchaser. The latter naturally vary in cost, depending on style and quality specified, but in many cases the cost is no more than that of equivalent stock grades. There is, however, usually a minimum order requirement of approximately 200 square yards, or an additional charge for a custom order if less than the manimum is needed.

No minimum order is required for stock commercial carpets, and these qualities have established performance records for all types of public spaces. Custom orders may specify the same qualities but may be chosen where a large amount of yardage is involved in order to achieve an individual design or a particular size or width. Virtually any quality, color, pattern, texture, size or shape can be produced in custom carpeting.

Three basic methods are employed in carpet manufacturing today—weaving, tufting and knitting. Weaving and knitting combine the pile and backing yarns in one operation. In tufting, the pile yarns are attached to a pre-constructed backing.

Each construction method offers distinct features in the way of styling, production time and economy. However, the construction method employed is not the sole gauge of carpet quality.

The best single key factor in judging carpet quality and wearability is the density of the pile surface. Pile density refers to the depth of pile and closeness of construction. ""The deeper, the denser, the better" is a good rule of thumb in this respect. Carpet yarns which are closely packed together wear longer because they help to support each other and resist bending and abrasion.

Another important factor is the type of fiber used, although like the method of construction, fiber alone does not guarantee carpet quality or performance.

A number of different fibers have been engineered for carpet use Wool is the traditional carpet fiber, offering a balance of desirable characteristics: resiliency, abrasion-resistance, adaptability to styling, warmth and soil-resistance.

Acrylic and the closely-related modacrylic fibers are very similar to wool in their performance characteristics. Nylon, also widely-used in both commercial and residential carpets, offers some different styling and appearance characteristics and is especially noted for its abrasion-resistance.

The most recent fiber to be developed for carpet use is polypropylene olefin, also an abrasion-resistant and soil-resistant fiber.

The man-made fibers share the common characteristics of being non-allergenic, mildew-resistant and naturally mothproof. Major manufacturers now permanently mothproof all wool and wool-blend carpets during the process of manufacturing.

Relatively little cotton or rayon is used or recommended in carpets designed for commercial use, although some blends of carpet rayon with wool and nylon are available that offer good performance at moderate prices. Another blend frequently used is a combination of wool and nylon, usually in a ratio of 70 per cent wool and 30 per cent nylon, or 80 per cent wool, but as with any blend, the carpet will look and feel most like its predominant fiber.

The commercial carpet sales specialists are the best sources of information concerning the type of construction and fiber best suited for a specific installation. Because of their experience and knowledge of all the factors involved, their recommendations will be the most valuable in determining which construction and fibers are needed to meet the design and performance requirements for the carpet.

These specialists can also help to determine the traffic-use requirements of an area. Lobbies, stairways, lounges and aisles generally fall into the heavy-traffic category, although this may vary in some localities.

The specialist can also help to plan carpet installation in any areas calling for special attention, such as areas around concession stands or vending machines. The color and design of the carpet is more than a matter of aesthetics when varied soiling conditions are considered. Extremely light or extremely dark colors tend to show soil more readily than medium shades. Tweed colorings, multi-color mixtures and patterns are excellent at disguising soil and signs of use between cleanings and are available in a wide range in commercial carpets.

Texture is also important in selecting carpet from both the practical and decorative standpoint. Carpets with tightly-looped, single-level pile surfaces are probably the most familiar in commercial installations but are by no means the only possibility. Cut-pile carpets may be selected for their "softer" look but should be especially dense in heavy-traffic areas. There are also variations in multi-level pile designs, twist textures and cut-and-looped styles.

The foundation of a carpet installation is variously known as padding, underlay or cushioning. Padding should always be used with carpet, since it acts as a shock-absorber and thus helps to prolong carpet life. It also helps to increase the comfort, warmth and insulating properties of carpet.

There are several types of padding available in a variety of materials, qualities and price ranges designed to meet all types of service requirements and budgets.

Felted padding is generally made of all hair, or a combination of jute and hair. The other major type is the all-rubber padding.

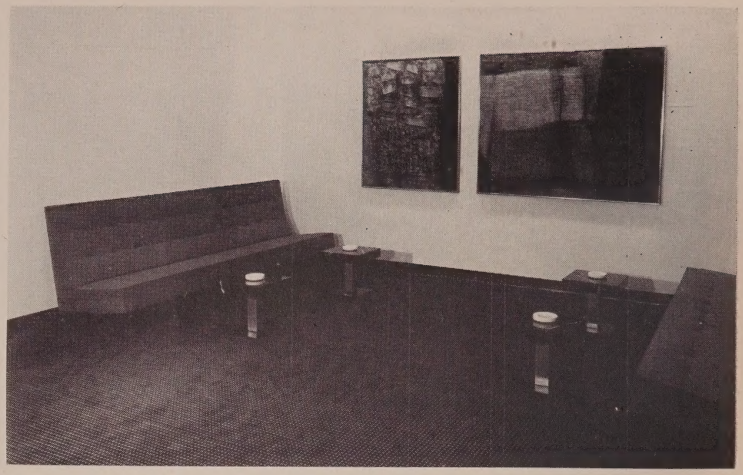
In general, the felted paddings tend to provide a somewhat firmer feeling underfoot and are usually priced lower than rubber paddings. The rubber pads tend to be springier with a greater cushioning effect. A third type, rubberized hair, combines the features of both.

Some heavy-duty commercial carpets have special rubber padding laminated to the back. This type of carpet is installed by cementing to the floor and may be especially advantageous in use over concrete floors.

Once theatre carpeting is properly selected, a regular maintenance program will keep it in good condition. Regular vacuuming is the first important step—generally, light vacuuming daily with extra attention to heavy-traffic areas. A once-a-week vacuuming with an upright cleaner will remove additional soil.

For the ultimate in soil removal and pile restoration, a mechanical pile lifter is the equipment of choice. This machine, with its revolving brushes and strong suction, provides the maximum of pile agitation and soil removal and restores the pilt to its original height. Used two or three times a year in moderate to heavy traffic areas, the pile lifter

(*Continued on page* 28)



RUGOFF THEATRES' Cinema I and Cinema II, popular twin New York art theatres, Lounge shows special Alexander Smith contract Wilton carpet (wood 70%, nylon 30%).

Should a 1½% difference jeopardize a $500,000 theatre investment?

Of course not. Yet, this is what happens when you ignore Norelco 70mm.

The ability of 70mm films to draw crowds back to the movies is no longer a matter for speculation. The big films are here to stay. Their number will increase.

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The Norelco system brings out all of the impact and brilliance the wide screen films are made for. You couldn't ask for a more rugged or well engineered mechanism. Norelco, you know, is the one that is *built* for 70mm—not modified to accommodate it. It even gives you a 35mm conversion kit that sets up in four minutes flat.

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Changing Requirements In Projection Optics

Evolution Of The Modern Theatre Has Created Need For Critical, Short Focal Length Lenses

By G. M. Berggren
Manager
Theatre Equipment Division
Kollmorgen Corporation

■ Changing concepts of theatre design have placed new demands on the manufacturers of theatre equipment for products tailored to current needs. In the area of projection optics, lens manufacturers have found strong demand for short focal length lenses that can produce a stable, sharply focused picture on the modern wide screen.

The need for new types of lenses may be attributed to the concern of the theatre architect for improving the view of the patron. The modern theatre, if a prototype can be suggested, has among its characteristics no balcony, a last row closer to the screen, and a comparatively wide screen. Its seating capacity is slightly reduced with an eye towards making every seat in the auditorium a "good one."

This newer theatre differs substantially from its predecessors in many ways. For one thing, the long, narrow auditorium is a thing of the past. It has clearly given way to the wider, spacious, nearly square type of design. Figures A and B indicate the importance of this change.

A direct result of this shift in design trends was the demand for a projection lens that would work well at shorter distances to the screen, requiring the development of a shorter focal length (or wide angle) projection lens.

The new shape of theatres alone dictated this need, which has, as planned, resulted in better viewing conditions for the modern audience.

The trend to wider indoor screens was rapidly accelerated by the general use of anamorphic lens systems, such as shown in the adjoining photograph. With this trend, and the

(See photo, Page 22)

continuing pressure of drive-ins and 70 mm, new light sources for projection have been developed with higher and more uniform illumination. With more light available, the dream of the larger picture became a reality.

The screens of 30 years ago were in the 20 and 30 ft. range, with few larger. These have given way to the 40 and 50 ft. screens of today, with some in the low 60 foot range.

The larger first-run houses now have screens of 65, 70, 75, and even 80 ft. in width, *and indoors.* The results, with proper projection, have been bold, dramatic and impressive.

Several other factors were responsible for the superior pictures on today's screens. For one, the projection angle has been reduced due to the absence of a balcony, which has, in turn, lessened the keystone effect on the screen while increasing the opportunity for proper overall focus. Also, projector design has improved, providing greater stability in the rapid changing of the film frame.

Changes in lamp design have yielded stronger light sources, more uniform in both distribution and constancy of output. Lenses have changed over the years, with the trend to more fully corrected, faster lenses. The move to faster lenses demanded increased correction, and yielded a picture that was more clearly defined on the screen. The need for lens speed today has diminished, while the need for more faithful magnification is of primary concern. Magnification ratios (horizontally) are reaching toward the 1000 mark (from 0.825" to 80 feet). A capsule view of lens changes is illustrated in Figure C.

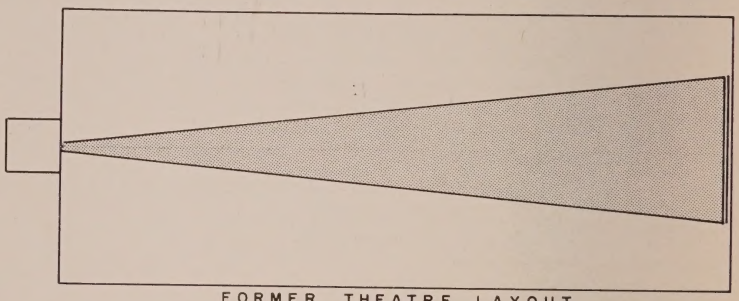
Though the short local length lens is a boon to the architect in modern theatre design, it has created some problems which should be fully reviewed and digested.

A shorter focal length lens within a given series has a smaller aperture, as entrant and exit angles of these lenses are wider than those of older types. The curved surfaces are also much more critical, more steeply curved, and the entire assembly is closer to the film. Being closer to the film, movement of the focus knob has a greater effect on the magnified image of the film. This greater effect is responsible for the "more critical focus." Another factor is lens speed, which, in a properly designed lens, will admit light at a wider angle.

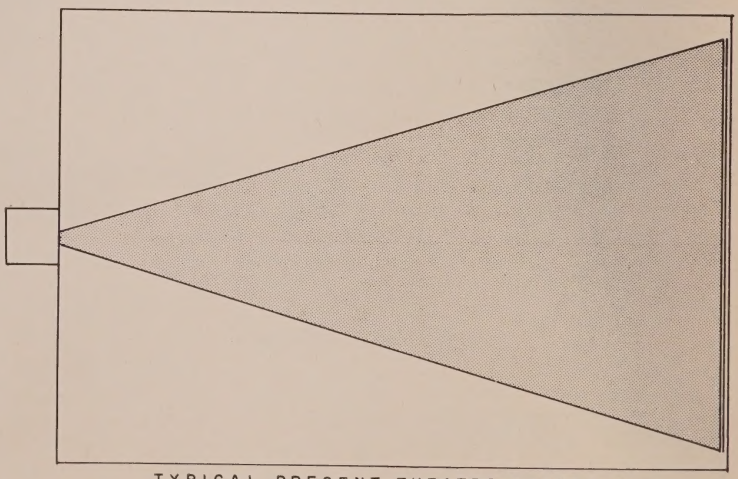
This wider angle adds to the problems of achieving sharp focus, evident when projectionists with years of experience at older theatres or at drive-ins where long focal-length lenses are used, find that the "shorter" lenses are too "touchy"—*even for lenses of the same speed.* The short focal length design concepts are not different from the long, but the situation *is* more critical. Primarily, the problem stems from the short focal relationship of film and lens, not to the design or the speed of the lens.

To prove this, experience has witnessed the exchange of a normal lens of a specified speed for a faster lens, but with a built-in magnifier using a longer focal-length back-up lens. When further from the film, the entire result

(*Continued on Page 22*)



FORMER THEATRE LAYOUT
FIGURE A.



TYPICAL PRESENT THEATRE LAYOUT
FIGURE B.

Century PROJECTION AND SOUND SYSTEMS

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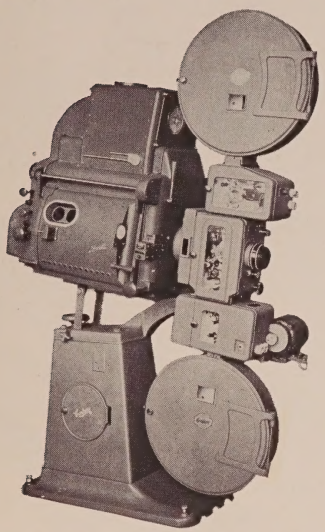

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—a new concept in film stabilization . . . a break-through in projection acclaimed by the industry. (Patent applied for.)

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. . . NEW Main Drives . . . NEW Film Traps and Gates

The NEW CENTURY projectors have more *desirable features* than any other equipment. You will find no "gadget improvements" on CENTURY equipment—everything is scientifically arrived at—to give you *full dimensional* reproduction of picture and sound, with trouble-free operation.

HIGH EFFICIENCY MECHANISMS. CENTURY projectors require almost no maintenance. They contain fewer parts in simple arrangement so that stress and wear are at a minimum. The ingenious design of the main drive shaft eliminates the pinion and stud unit of the soundhead coupling and provides a more positive trouble-free drive, means less trouble, lower maintenance, less vibration, sharper pictures . . . finer projection.

CLEAN, TROUBLE-FREE OPERATION. CENTURY has reduced lubrication headaches. There are no oil sprays or oil baths to mess up film and projection room. Oil-less bearings and glass-hard steel gears rule out bindups.

MAXIMUM LIGHT PROJECTION. The mechanism is designed for f/1.5 optical system and 4" diameter lenses and will accommodate the latest high-intensity arc lamps.

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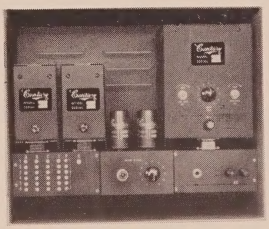
Each CENTURY installation can be selected to meet the physical or financial requirements of any theatre or drive-in.

CENTURY sound reproducers feature the famous *hydro-flutter suppressor*, exclusively—winner of an Academy Award because it is a "fundamental improvement in film drive" and "results in improved quality in the theatre." (Citation of the Academy of Motion Picture Arts and Sciences.) CENTURY sound has unusually high fidelity due to the low flutter obtainable with CENTURY sound reproducers.



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Century **CENTURY PROJECTOR CORPORATION**
NEW YORK, N. Y.

Projection Optics

(*Continued from Page 20*)

is less critical and depth of focus is restored.

The use of short-focal lenses is necessary for the 35 mm widescreen projection in newer theatres, and lenses are now available to 1¾" focal length and shorter. However, their use must be controlled by the needs of the theatre and the projectionists.

The foremost need is still for a first-class picture on the screen. Furthermore, there is the need for a picture that can be held in sharp focus and controlled by the projectionists. The shorter lenses are more critical—no one doubts the fact—but several steps can be taken to insure that both of the above needs can be met. During the installation and trials of a new theatre, for example, the entire set-up should be tested, preferably with lenses of different types.

This is necessary not only to obtain the proper lens size to fill the screen, but to obtain the lens that will be both stable and reliable in the long run. Lenses are often used for 5 to 10 years with no maintenance other than a routine cleaning. With such low up-keep, the right initial choice is a necessity.

Trials Recommended

The theater lens remains the most powerful factor in good projection, for no other part can help or hinder good projection more than the lens. It is also the one item that **cannot** be modified or adjusted on the theater site. Careful selection, with testing of recommended types for the specific theater is a sound approach.

The next step is to review the results of the trials with the projectionists, to insure that he understands the uses and limitations of the arrangement. Experience reveals that lens changes have been made with a resultant overall reduction in picture quality. This situation derives from insufficient pretesting at the installation of the lenses to be employed. The projectionist deserves the time for good trials with test film made with a variety of lenses so that he is apprised of the flexibility of the final set-up and its value to the theatre.

Mechanical Adjustments

Although seemingly remote, the adjustments of pull-down, shutter, and lamp location have a great deal to do with obtaining excellent projection results.

Experienced personnel should make the proper mechanical adjustments on the projection and lamp equipment such as optical alignments. However, some still prefer the 35 mm lamp setting with hot-spotting that overheats film and causes high-speed buckling of the film in the gate, thus making it almost impossible to focus. Several experts in the field are now recommending setting lamps for a near 100 per cent distribution, similar to that for the 70 mm setting, in order to eliminate the center hot-spot. This keeps the film at a lower temperature and thereby stabilizes the film in the gate. Many a focus problem has been eliminated in this way.

These items, and others, can be corrected during trial and test time, but usually are not. Often the time schedule has slipped and the new theatre is finished and opened the same day without the essential trial or test having been made.

New theatres costing in million-dollar range have entertained problems for months that could have been eliminated with only 4 to 6 hours of test trials.

Other safeguards include assuring that port windows are normal to the light beam axis and made only of optical glass. Also, no heating or cooling vents should aim toward the light beam anywhere on its journey to the screen.

The situation can be well managed with sound planning and adequate tests. The equipment dealer and lens manufacturer can be counted on to cooperate in these areas to provide excellent projection quality on the theatre screen.

FIGURE C

Photo shows comparative sizes of three short focal length lenses of 1925, 1945, and 1965. Lens at right is modern Super Snaplite.

Shown above is Cinemascope anamorphic set-up, utilizing popular B&L anamorphic—Kollmorgen back-up arrangement. Kollmorgen AX-280 adapter couples Super Snaplite back-up to anamorphic. At front is CinemaScope attachment No. 1.

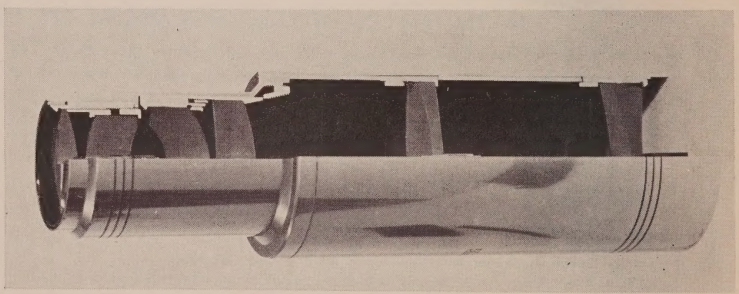
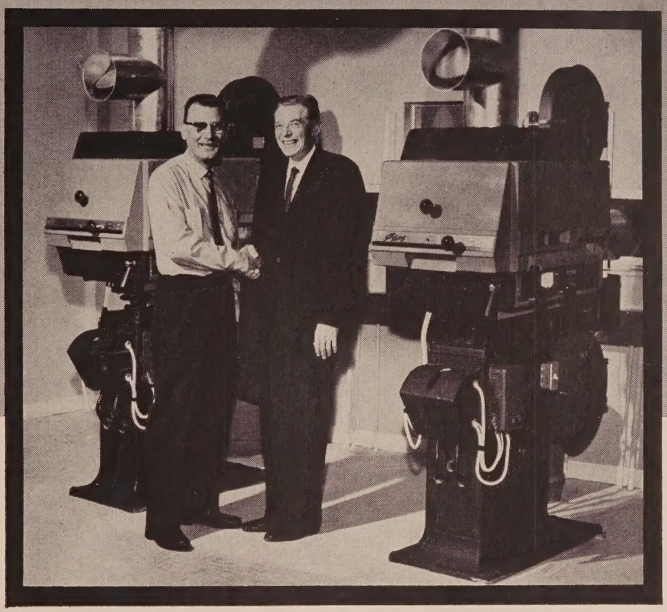


Photo shows cutaway drawing of modern, short focal length lens utilizing built-in magnifier (f/1.7x).

Theatremen Like the Futura



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New Screen For Modern Projection Requirements

Anti-Static Properties of XR-171 Technikote Screen Result In Reduced Attraction Of Airborne Particles

By Sol Shurpin
President
Technikote Corporation

■ As indicated by the recent projection survey of the Motion Picture Research Council, exhibitors would do well to evaluate the calibre of projection in their theatres periodically and improve, if possible, projection efficiency.

One of the critical areas in successful projection is the theatre screen. According to the SMPTE Screen Brightness Committee, "Brightness of motion picture screens is, at first approach, a simple subject and most of the measurements, treatments, and surveys have made enough assumptions to realize this simplicity."

The complete problem of sufficient brightness levels, of course, involves many interacting physical factors that determine what the ultimate audience perception of the projected image will be. Involved directly in the various brightness readings obtainable on most screens, for instance, are the projector, the film, the auditorium, the screen, and the position of the observer.

Airborne dust is a factor that quickly adds to the deterioration of a screen surface. Plastic surfaces are notoriously efficient in attracting dust because of an inherent ability to develop static electrical charges. Static develops when the screen is newly made, when it is handled during installation, when it is brushed or vacuumed and from normal changes in temperature and humidity.

Air conditioning the theatre also contributes to static by changing the humidity content of the air daily, and by causing air motion toward the screen, which, in itself, is sufficient to develop static.

Dust usually has a low voltage charge and is usually negative—therefore, when negatively charged dust approaches a screen surface that is not negatively charged it will be attracted to the screen. Technikote now offers it's XR-171 Anti-Static Pearlescent screen. The formula creates a like charge and therefore repels any airborne matter that is similarly charged. This formula was under development for two years and is now available.

Optical Design vs Sprayout

Some years back, Technikote decided against the use of optical design, or embossing of it's screen surfaces to control the distribution of light. It found that proper distribution of light was obtainable by paint chemistry and a specific technique of application which laid down the reflecting crystals in such a way that 'gain' was achieved together with diffusiveness. Thus, it became possible to vary the technique and formula to obtain many different degrees of gain and light distribution.

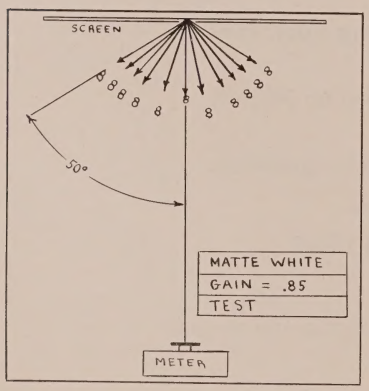
The method of applying one homogenous layer of compatible plastic on a large seamless surface was found by Technikote to give uniformity unobtainable by any other means. This uniformity of surface can be consistent and without danger of "panel effect" or shading which was so commonly found in mill processed materials that were put together by a "seaming" operation. The normal differences in color or depth of "embossing" inherent with such mill processed materials were sufficient to cause non-uniformity of surface.

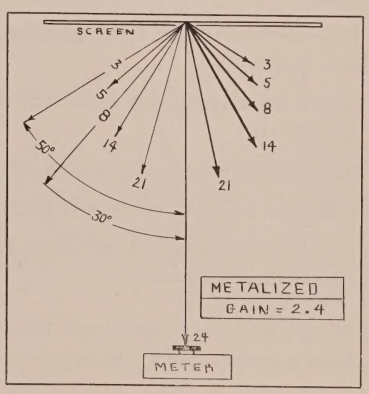
Brightness Gain

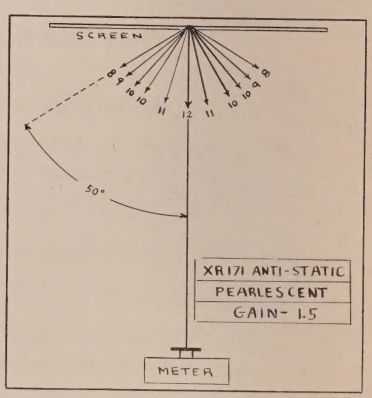
This is an often misused term. The SMPTE has under consideration a proposed American Standard for the definition of this term as follows:

"Brightness" or "Luminance Gain" is defined as the ratio of the luminance of a specified area of screen to the luminance of a perfectly diffusing and perfectly reflecting surface, both measured under the same conditions of illumination and observation. For directional screens luminance gain is a function both of the direction of illumination and the direction of observation. With any given screen these two vectors may be chosen so that the luminance level obtainable is made a maximum and this condition defines the "maximum luminance gain."

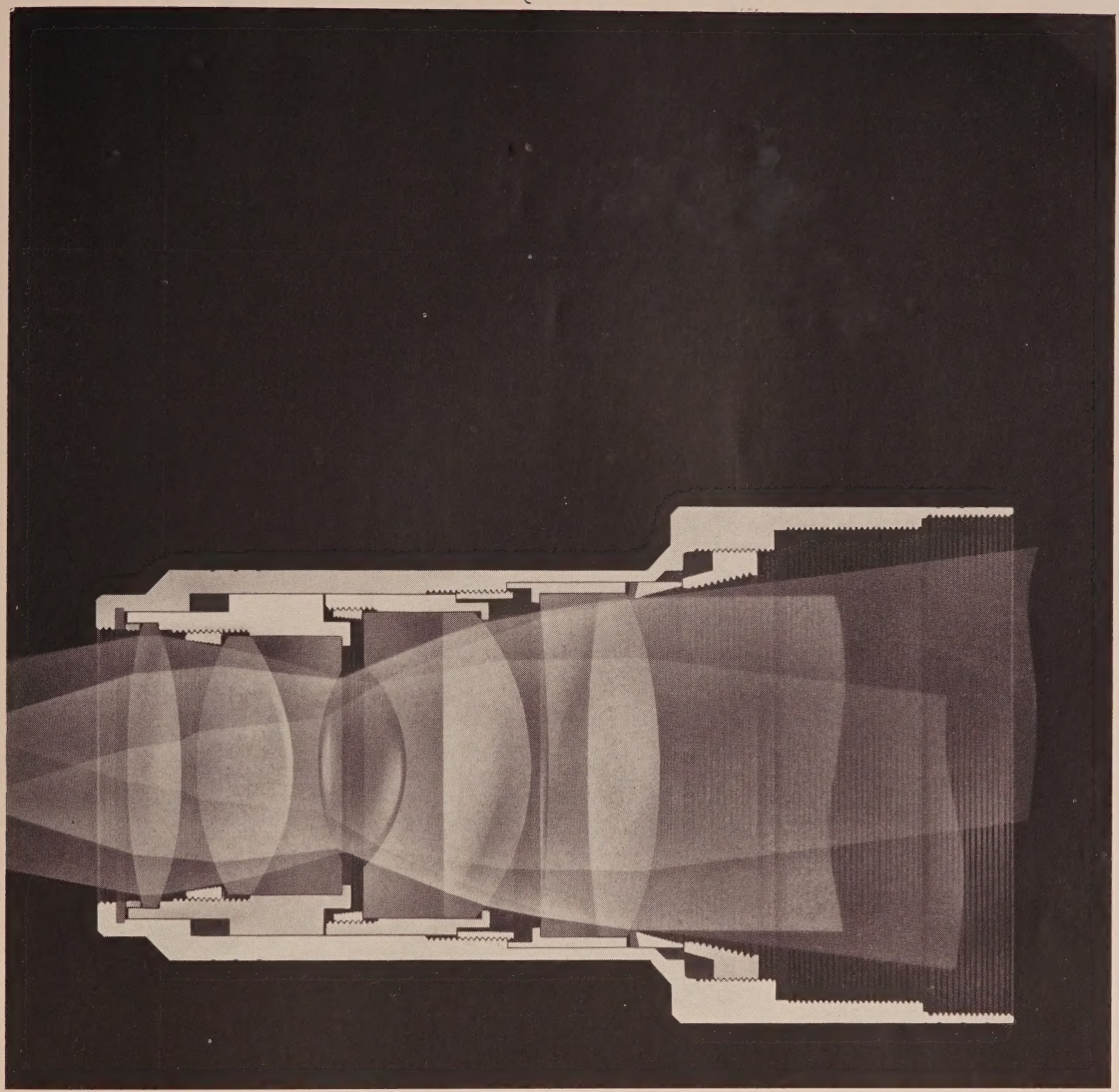
It is the normal practice in this country to speak of gain or brightness gain as the maximum reading obtainable at direct viewing angles. Actual readings are always available at Technikote for their screens. The more popular High Gain screens such as XR-171 Anti-Static Pearlescent and the metallic surfaced Hilux are in a class by themselves and are not to be casually grouped with "sprayed screens." Technikote developed the XR-171 Anti-Static Pearlescent with a center gain of 1.85 over that of a block of magnesium carbonate and with a fall-off of only 1.8 to 1.0 from zero to 50 degrees. At the important angles of thirty, forty and fifty degrees, XR-171 Anti-Static Pearlescent is not only equal to white but superior to it by a very comfortable margin.







SCREEN SURFACE BRIGHTNESS GAIN TEST—Fig. 1 shows center readings obtained from a matte white screen with Spectra Brightness Spot Meter over a 50° radius from center of auditorium to side. Even distribution of light, measured in ft. candles, shows lower intensity at center, in terms of gain type screens. Favorable ratio of side to center brightness, as indicated in article, is function of many variables. Fig. 2 shows readings obtained from silver (metallic) screen, with high center gain falling off considerably to the sides. Low percentage of reflectivity calculated for side angles is pertinent consideration. Fig. 3 shows readings obtained from XR-171 Pearlescent screen. Gain of 1.5 was experienced overall, with good center reading and fall off at side angles as high as matte white test readings. All tests were made with white light using the Spectra meter, manufactured by the Photo Research Corp. of California. Readings do not indicate side brightness of screens tested.



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The Cine-Focus Film Stabilizer System For Projectors

Device Developed By Century Projectors Controls Position Without Increasing Mechanical Pressure On Film Surfaces

By Larry Davee
President
CENTURY PROJECTOR CORP.

■ One of the problems confronting all projection is the tendency of film to distort as soon as the heat from the arc lamp hits it. This distortion is well known and has been carefully measured and photographed (high speed photographs) a number of times. The problem, incidentally, has been the subject of many technical papers by qualified engineers and has resulted in many patents on devices in attempts to eliminate the effects.

The film flutter problem existing during the projection cycle becomes more and more acute as the intensity of the heat of the light source increases. This increase in heat has been especially marked in the past few years.

New Lenses Pose Problem

Another serious factor affecting the clarity of the projected picture has been the demand by theatres for higher speed, shorter focal length lenses. Higher speed lenses are used in an attempt to obtain more light on the larger screens, and shorter focal length lenses are used to increase the picture size with shorter projection distances.

All of these attempts to improve theatre projection results create additional limitations to be overcome by better projector designs, as well as more attention to the amount of heat impressed on the film.

In giving consideration to these problems it is necessary to take care that the proper differentiation be made as to the cause of a particular deviation from "perfect" picture quality and to catalogue these factors for engineering consideration.

Too often, there has been much generalization in attempts to "correct" for screen image depreciation.

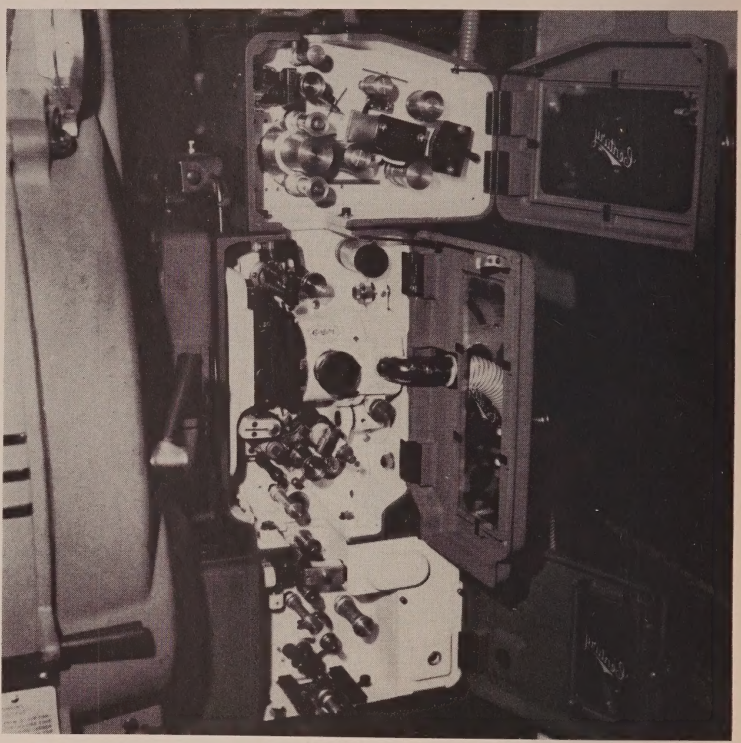
Continues Research

It is impossible at this time to analyse all of the causes for the loss of picture quality and how much weight should be given to each. Century Projector Corporation engineers have, for some time, been studying these factors. The evidence of this continuing research and development is the introduction from time to time over the past 30 years of "corrective" devices to overcome the problems which seem to become most important at any particular period.

The introduction of new developments have usually been preceded by "improvements" in associated equipment such as arc lamps, projection lenses, screens, theatre interiors, camera techniques, film and film processing including the introduction of motion pictures in color.

Each phase of these developments has created additional problems in the projec-

(*Continued on Page* 28)



Cine-Focus film stabilizer mounted on the Century 70mm projector, operating side (inside view).

Stanley Warner Theatre, on Broadway, N. Y., is city's first installation of the Century Cine-Focus Projector film stabilizer on 70mm Century projectors for the opening of "The Greatest Story Ever Told."

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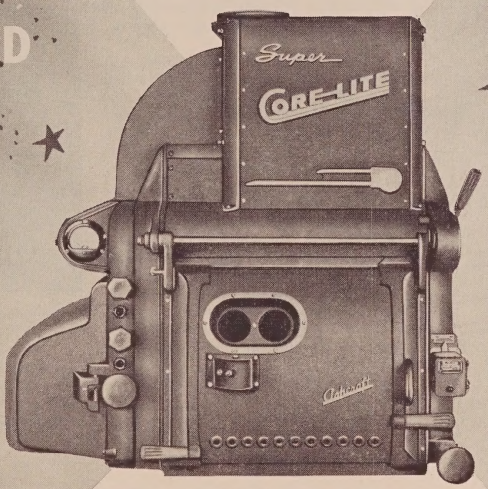

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Cine-Focus Film Stabilization System

continued

tors. Larger arc lamps using higher power create heat problems. New lenses with higher "speeds" accentuate film flutter problems. Larger sreens require either larger films or shorter focal length lenses. Larger films create mechanical problems, shorter focal length lenses create depth of focus problems, higher gain screens create reflection problems, higher screen illuminations create film flicker problems as well as print density problems, and the use of color magnifies the problem of selecting and controlling all of the essential contributing factors outlined—as well as others too numerous to mention.

The motion picture industry has taken much too lightly the engineering factors governing theatre results. At the same time there have been many engineers who have not studied all of the contributing factors sufficiently and are therefore not qualified to advise nor recommend the types of equipment to be used nor the advantage or disadvantage of certain developments.

The most recent development to come from Century is Cine-Focus. This is a trade name that was coined to include not one but several ideas, any one of which would improve the operation of a projector, but in combination produces a screen result which has been acclaimed everywhere it has been used.

By the use of water, air and cooling, a film control has been achieved which results in a picture having a solidity and optical perfection never before achieved commercially.

In combination with other well-known devices such as the Century water cooled film traps plus the quartz coated heat filters, film flutter and focus drift has been reduced to a minimum if not (for all practical purposes) eliminated.

What makes Cine-Focus so dependable and so efficient? The answer is apparent if Cine-Focus is examined and analyzed by anyone familiar with optics thermodynamics, aerodynamics, air flow, plastics, photographic emulsions, the theory of black and white and color renditions and light sources with their effects on visual perception.

The above is not in any way an attempt to confuse the layman. On the contrary, it clarifies the problem confronting the motion picture industry and should alert the unwary theatre owner to the possible promotion of inferior equipment items sold under false claims of superiority.

The introduction of Cine-Focus has revealed, only partially, the possibilities for the advancement of motion picture entertainment.

Stabilizes Poor Prints

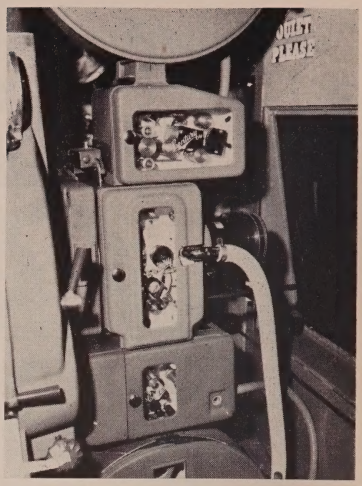
Cine-Focus solves the problem of breathing—necessitating focus readjustments, etc. The device will insure better control of a motion picture film as it is being projected under any and all conditions. It is especially valuable where limiting conditions are present, as for example, 70 mm presentations on large screens and 35 mm in larger theatres and drive-ins.

It is also particularly adaptable to 35 mm projectors in smaller theatres, second runs, etc., where films that have been projected under circumstances which have caused them to become permanently buckled must be shown.

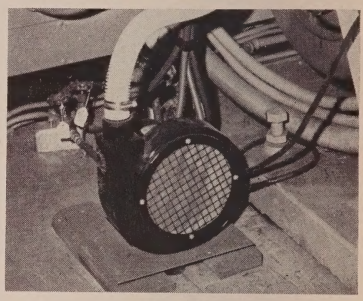
Correcting several factors causing picture depreciation, Cine-Focus maintains strict and positive control over the film while it is being projected as well as contributing to longer print life.

It not only controls the positive positioning of the film, but it may also contribute to the reduction of the tension required by the film trap shoes. It accomplishes this by maintaining a positive control of the film positioning without exerting undue mechanical pressure on the film. This results in reduced sprocket hole depreciation and makes prints last longer.

It should be explained that Cine-Focus is not a so-called air pressure gate. It is a combination of carefully engineered related film controls which gives the motion picture industry the break-through it has wanted for a long time.



Cine-Focus stabilizer mounted on the Century 70mm projector, operating side shown (Doors Closed).



The Cine-Focus film stabilizer showing air-pressure unit with filter and hose.

CARPET SELECTION

(*Continued from page* 18)

will considerably extend the interval between major cleaning operations.

Any spots that occur should be treated as needed and as soon as reported. The most important factors in preventing permanent stains are to start spot removal as soon as possible, and to use the correct spotting fluid. Two types of cleaning materials should be kept on hand at all times for quick spot cleanings:

(1) Add one teaspoonful of a neutral detergent, such as those used for fine fabrics, to a quart of water, and add one teaspoonful of white vinegar. The vinegar is a weak acid and will neutralize any alkaline materials which might damage carpet dyes or fabrics.

(2) A dry-cleaning solvent, such as used for clothing, is useful for some spots.

If the materials causing the spot cannot be identified, a good general procedure is: remove excess materials with a clean cloth or sponge or, if semi-solid, with a spoon or knife; apply the detergent-vinegar-water solution, and wipe gently from the edges of the soiled area toward the center. Allow to dry; apply the dry-cleaning fluid (again wiping gently and working from the edges toward the center); allow to dry and brush the pile gently to restore the original texture.

Most theatres employ matting of some sort at entrances to remove excess water and soil from patrons shoes, and this will help extend the high appearance of carpet. Many types of carpeted, plastic and rubber matting materials are available on the market to help protect the all-important main lobby areas from excessive street soil.

For touch-up and intermediate maintenance, there are several types of products available. Mop-on types of emulsified solvent-detergent cleaners have been introduced in recent years which are said to remove surface soil when usd in touch-up oprations. For some years powder-type cleaners, consisting of solvent-saturated inert particles, have been used to clean heavy traffic lanes and the resulting cleaned areas tend to blend in well with other areas not so cleaned.

The final step in complete carpet cleaning is wet shampooing. Although some maintenance people follow a rigid schedule of shampooing lobby areas once or twice a year, a good rule to follow is "shampoo as needed." If a theatre does not have a fully trained maintenance staff, it is well to have shampooing done by a competent, reputable out-

(*Continued on page* 57)

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Cinemeccanica's Victoria 8 For 35mm Or 70mm

Convertible 35mm Model Accepts All Parts For In-The Booth Conversion to 70/35mm

By Frank Riffle
President
Carbons, Incorporated

■ Cinemeccanica of Milan (Italy) is, and has long been recognized as one of the leading manufacturers of motion picture equipment in the world. It is also one of the oldest concerns in the field, having been founded in 1920, many years before the advent of sound motion pictures. When the first talking pictures were introduced in America, Cinemeccanica promptly undertook the manufacture of sound equipment and from that moment on has been a leader in the field of motion picture equipment.

The present production of Cinemeccanica includes a great range of 35 and 70mm film projectors as well as lamphouses for carbon arc and Xenon bulbs of all available sizes, together with amplifiers, speakers, rectifiers, motor generators, and other accessory and associated items. The firm also markets excellent mattwhite and pearl type plastic sound screens, which are regarded among the very best presently on the world market.

International Organization

Cinemeccanica has world wide sales and service coverage and is represented in the United States of America by the XeTron Division of Carbons, Inc., Boonton, New Jersey.

Since the advent of 70mm films, Cinemeccanica has endeavored to offer to its world wide customers a projector designed not only to use 35mm films in different ratios (normal, wide screen and CinemaScope) but also 70mm film; this was accomplished through careful design and several unique features which enable the operator to make a fast change from 35 to 70mm and vice versa.

Thus, the famous Victoria X Projector was born—still manufactured by Cinemeccanica—which established a world-wide reputation for excellent projection results. It is still regarded as one of the very finest projectors for 70/35mm films. The Victoria X is a large, rugged projector, and owing to its size and weight, is not always readily adaptable to some projection rooms. For this reason, and to take advantage of several new design features plus new projection requirements, Cinemeccanica has designed another first class projector, presenting to the exhibitor a system capable of using all presently produced films at a very reasonable price.

This is the Victoria 8 35/70 Projector and it has established a reputation for excellence all over the world.

The projector is manufactured in two basic types:

Victoria 8—35mm Convertible

Optical sound head and/or four track magnetic sound head for the different aspect ratios of 35mm films. This 35mm projector can be converted at a later date (at very moderate expense) to the Victoria 8—35/70 projector which will now readily accept 70mm films.

Victoria 8—70/35

Optical and four or six track magnetic sound head for 70 and 35mm films. This equipment can quickly and simply be changed from 35 to 70mm operation, and vice versa, with a minimum of effort by projectionists.

It is most important that the exhibitor fully realize that he can equip his booth with the convertible 35mm type projector now and at a later date can convert the equipment to 70/35 without having to completely replace the projectors or send them

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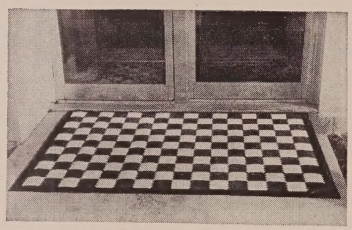

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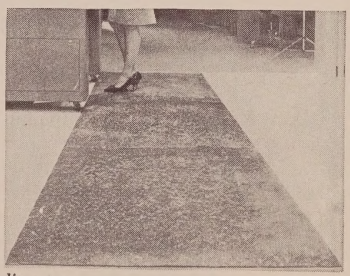

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to the factory for conversion.

The projector is among the most modern manufactured for the world market and is the result of long studies and exacting factory testing. Some of its main features follow, and illustrate the quality of workmanship and design found throughout.

The Victoria 8 pedestal has many built-in features, i.e., the projector mounts on the main table which is pivoted for vertical tilting. As far as possible, the weight has been balanced by placing the projector in the center of the table and not as a projecting part. Such positioning provides the advantages of rigidity and steadiness and at the same time makes it easy to adjust the projector to the required angle.

The tilting adjustment is made by turning a heavy duty screw mounted on a bracket fastened to the main base. The main table is in two sections: the front section is pivoted on the stand and supports the projector and the drive motor. The rear section supports the lamphouse. The two sections are rigidly bolted together. This design provides for the use of two different lamphouse tables which will accommodate lamphouses having different heights of the optical axis, thus assuring proper alignment of projector and lamphouse.

Rigid Magazine Mount

The lower magazine is a die casting which has a flat base for its direct mounting to the projector. This represents a great improvement over the conventional method of mounting the magazine to the optical sound head, and provides a very rigid support for the takeup assembly. The takeup is driven from the projector through a timing belt.

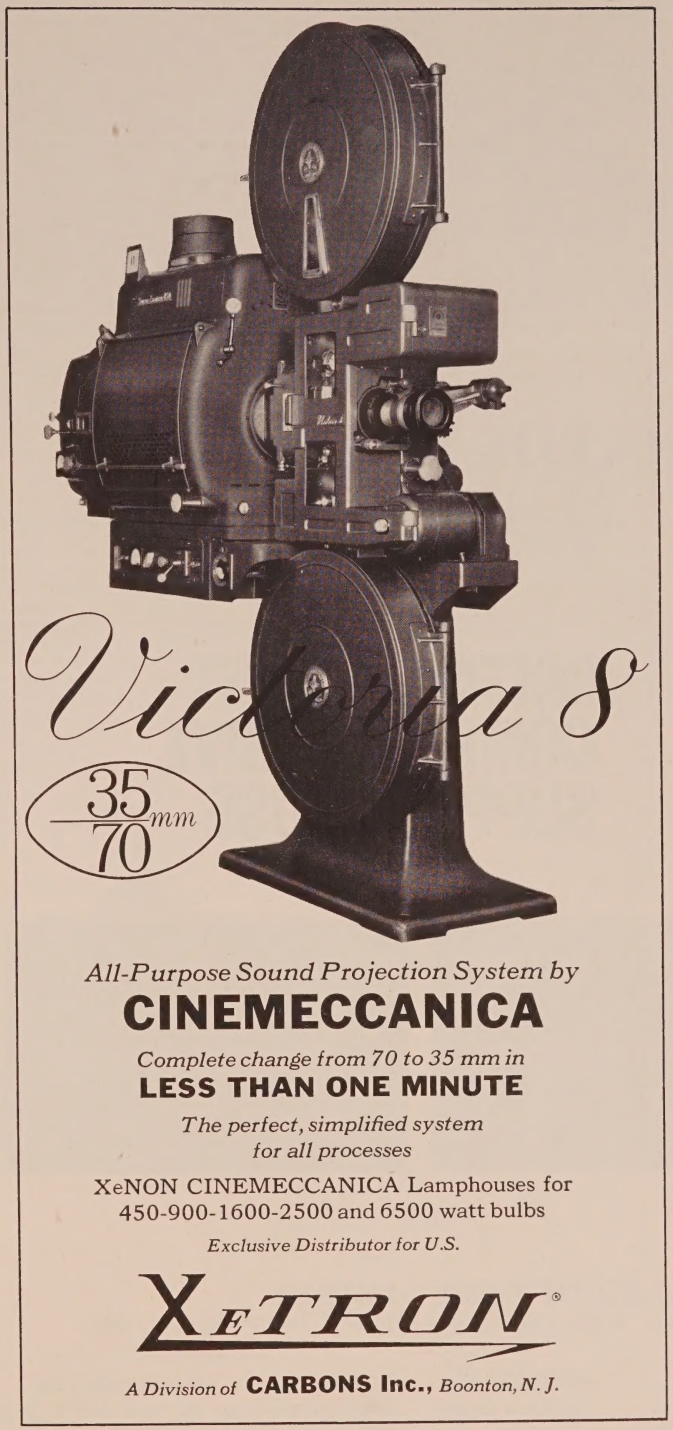
The main projector housing is a heavy duty die casting of conventional design. On the non-operating side are two timing belt pulleys, protected by a cover, which are coupled by timing belts to the motor and the takeup. The use of such belts assures smooth operation of the projector and provides additional interesting advantages. The belts, owing to their steel core, will not stretch after considerable use and will always maintain a spring action able to absorb quick coupling changes during the starting period.

The belt coupling of motor to projector allows a simple and rapid change from 24 to 30 frames per second by using a double pulley on the motor. As in all Cinemeccanica projectors, the movement of the sprockets is obtained through parallel axis helicoid gears which are closely machined for long life.

Sprockets Turn Over Train

The Victoria 8 mechanism includes a feature of the Victoria X which so impressed many technicians—it is possible, to turn by hand any sprocket in the projector and thus turn over the complete gear train. All parts in the film transport were designed for use with 35mm or 35/70mm and also, if requested, the use of 55mm and Cinerama type sprockets. The two upper sprockets, the intermittent sprocket and the lower sprocket can easily be replaced. The projector's optical axis is spaced from the main projector frame in order to allow the use of 35mm sprockets and also the use of larger 35/70 sprockets. In the 70/35 version, the sprockets accommodate both 35/70 films and the pad rollers carry two sets of pressure rollers mounted on an eccentric axis allowing the conversion from 35 to 70 through simply turning a thumb screw. In order to adhere to the highest of

(*Continued on Page* 32)



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Cinemeccanica Victoria 8

(*Continued from page* 31)

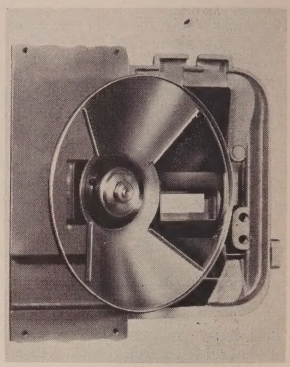
projection standards, large diameter sprockets with a greater number of teeth are used in order to reduce speed and obtain a large wrap of the film surface. All rollers are of special self-lubricating nylon, which greatly minimizes shaft wear.

The intermittent sprocket on the Victoria 8 35/70 mechanism is the same as used so successfully for so many years on the Victoria X. The framing control is mounted on the front of the projector mechanism and provides a displacement of the intermittent sprocket in regards to the gate bracket. The fire rollers are attached to the projector main frame and do not require any change for conversion.

The Victoria 8 mechanism also has the same high quality built-in features which proved so satisfactory in the Victoria X and allow for extremely easy interchange of the pads and gates for the two film sizes. The film gate is made of steel. The film's lateral guides are machined with great accuracy in order to minimize the sliding friction. Pressure pad assemblies include, in both 35 and 35/70 four independent elements. They are made of polished steel and their pressure can be easily adjusted by separate screws.

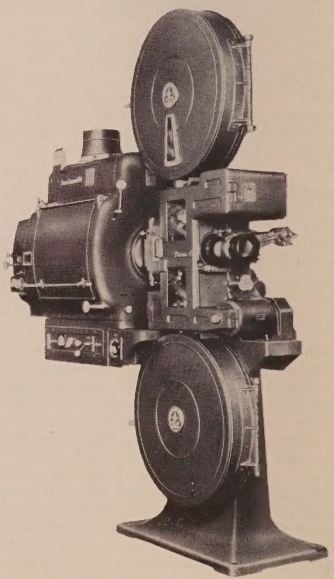
The change of the pads and film gate from 35 to 70mm is very simple and requires little effort. The gate opens horizontally and is guided by two diameter cylindrical shafts. This type of mounting, which is more complex from a mechanical viewpoint, allows one a greater amount of room for film threading when working with short focal length lenses. Aperture plates are readily changed within the film gate and to make aspect ratio changes easier for 35mm, double aperture plates are used, precisely positioned for 35 standard or 35 anamorphic projection. One simply slides the aperture plate horizontally from one position to the other.

The Victoria 8 projector uses a conical shutter which replaces the cylindrical type previously used in Cinemeccanica projectors.



Conical Shutter

The conical shutter has given results superior to those obtained with the cylindrical shutter due to its characteristic of being able to cut the light beam in a position very close to the film. The proximity to the film makes up for the loss of the dual cut effect of the cylindrical shutter. Therefore, shutter efficiency close to the theoretical 50 per cent can be maintained with five (70mm) and also with six perforations (Cinerama and



Complete Victoria 8 35/70mm system

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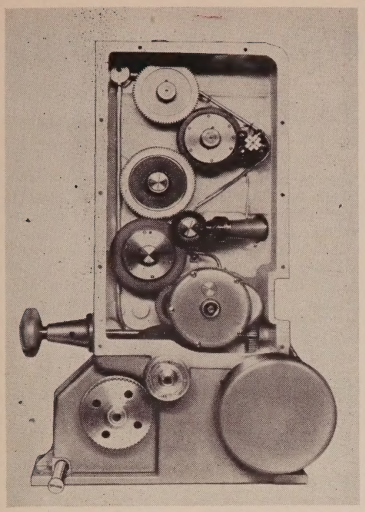


Victoria 8 35/70mm projector showing gear train and lubrication system.

55mm) per frame.

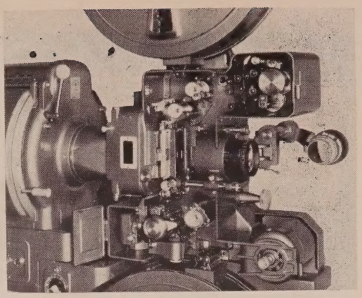
The safety dowser is located between the light source and the shutter in order to avoid, at change-over time, excessive heating and possible damage to the shutter. The dowser blade is made of aluminum of moderate thickness and made specular through anodic oxidation. It is therefore able to reflect most of the heat and light concentrated on it.

The projector lubrication is obtained through forced oil circulation with a gear pump drawing the oil from the small reservoir at the bottom of the projector chassis. From here it is pumped into the upper distribution chamber and into a tube system distributing the lubricant to each gear and bearing and to the intermittent movement. This assures a regular and steady lubrication of all the driving gears and shafts. A double filter, mechanical and magnetic, is placed in the upper distribution chamber and insures a continuous oil filtering. A sight window in the mechanism base indicates the oil level when the projector is not operating, and a corresponding sight window in the upper chamber shows a circulation of the oil while the projector is running. All of the running parts are selflubricated as stated above and no further lubrication is necessary. Rollers are made of selflubricating material and muct not be oiled. The upper and lower magazine shafts and those of the optical and magnetic sound heads are mounted on ball bearings. Such a lubrication system is very practical and requires a minimum of service.

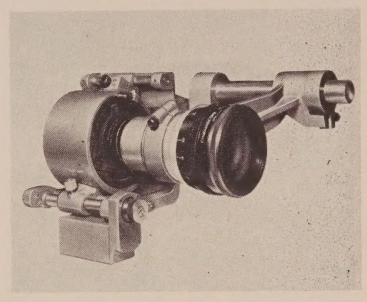
Two Lens Holders Available

There are two different type lens holders used on the Victoria 8 projector: in the open model projector (type used on the European continent) a turret type lens holder is incorporated which will accommodate three lenses having up to 70.6mm diameter. For lenses having a greater diameter the single type lens mount is used. This is the type used in the American, enclosed model of the

(*Continued on page* 59)



Victoria 8 35/70mm projector with door removed. "Swing-away" CinemaScope lense mount is shown, and magnetic and optical soundheads, curved gates, and double pad rollers.



Victoria 8 35/70mm lens mount showing remote focus motor and "swing-away" lens mount.

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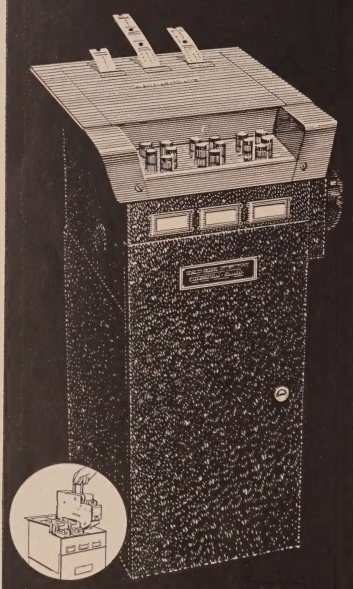

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Norelco Special Purpose Equipment

Portable 35mm, Other Equipment Introduced

■ Niels Tuxen, head of the Motion Picture Equipment Division of the North American Philips Co., recently announced a variety of new Norelco projection equipment in addition to Norelco's exciting line of professional 16, 35, and 70 mm equipment.

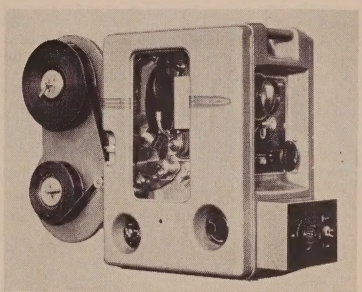
A brand new stop-motion 35mm Norelco projector designed especially for technical conferences and X-ray and medical analysis will be shown for the first time. This projector operates at speeds ranging from the normal 24 frames per second to single frame stop motion.

Another projector recently announced is the Norelco portable 35mm projector that weighs only 67 pounds and yet has the outstanding features of regular 35mm professional projectors.

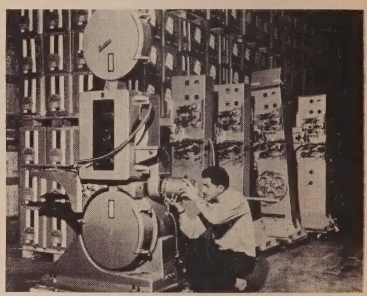
A third projector in the series will be a new special purpose Norelco FP-20 35mm projector, modified for use in sound mixing studios and screening rooms. This unit operates forward and reverse in sync or interlock from local or remote control. The projector includes looping rollers and high-speed rewind. It is available with an incandescent, Xenon, arc or Pulse-Lite light source. Another special model of this projector is also available for TV scanning with simultaneous screen projection.

These special purpose projectors are available from Magna-Tech Electronic Co., Inc., manufacturers of sound recording and screening room equipment. Magna-Tech is also offering an all-electronic interlocked frame and footage readout counter featuring automatic preset stops for use with this special purpose projector.

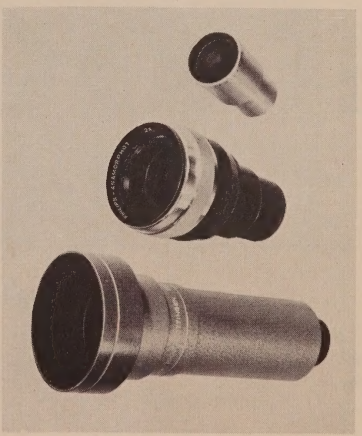
A complete line of Isco lenses which are distributed by Norelco in the United States are available for the new equipment. These lenses range from the T-Kiptagon, widely used 70mm projection lens, to the Super Kiptar, super fast 35mm lenses.



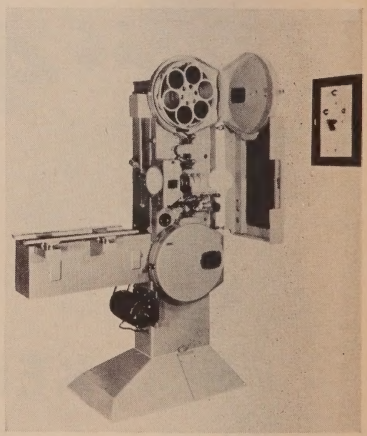
Self-contained 35mm projector operates forward or reverse at speeds ranging from normal 24 frames per second to single frame stop motion.



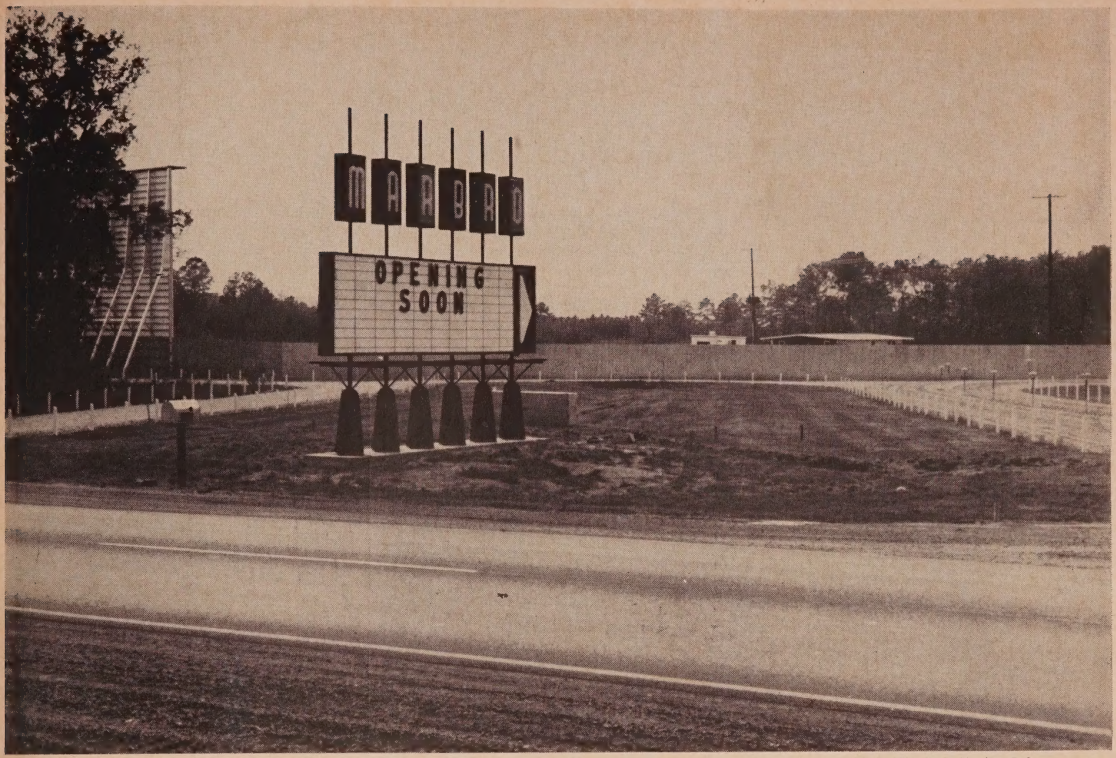
Academy Award Model Philips motion picture projectors at Long Island City warehouse of North American Philips Co.



Norelco Projection Lenses by Isco: T-Kiptagon for 70mm projection, 4" diameter, focal lengths from 2.14" to 6.9". Super Kiptar for 25mm projection. Super fast f1.6 lenses in focal lengths from 1.8" to 4.15", f1.7 in EF 4.35" and 4.55", and f1.8 in EF 4.75". Kiptar Anamorphotic for CinemaScope projection.



Special Purpose 35mm FP-20 projector designed for use in sound studios and screening rooms. High speed rewind. Telecine feature for TV camera and simultaneous screen projection. Shown with bracket for Xenon or arc lamp source. Also available with incandescent and Pulse-Lite light sources.



Entrance to Martin Theatre's Marbro D-I

Marbro Drive-in, Chattanooga

■ Martin Theatres' Marbro Drive-In has been brightening the entertainment scene in Chattanooga, Tenn., since it opened this past Fall.

The tastefully decorated, well-equipped outdoor showplace is completely surrounded by a six foot high stockade-type cedar fence. From the entrance the attractive sign, screen, concession building, and projection booth, can be seen by patrons from their cars.

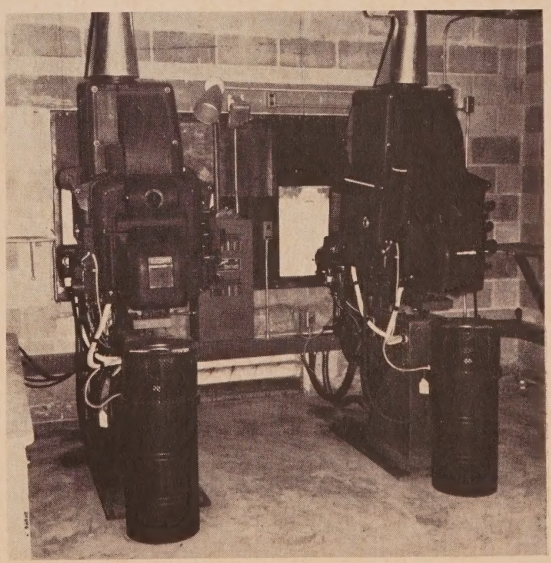
The modern projection room is equipped with the very latest booth equipment. Chosen for the giant 110 ft. screen were Ashcraft Super Core-Lite arc lamps and twelve-phase selenium rectifiers. Water recirculators were used to cool solid silver positive carbon contacts, with the lamps burning 13.6mm x 18 high intensity carbons at 150 amperes.

With a giant screen size of 110 ft., light distribution and picture clarity were of utmost importance.

The Martin Circuit, one of the most famous and well managed throughout the south, is currently engaged in an extensive expansion and modernization program, with new construction going on in both the indoor and drive-in fields.

Equipment Credits

Owner: .....Martin Theatres
Location: .....Chattanooga, Tenn.
Projection Lamps: .....C. S. Ashcraft



View of projection room with new equipments

New D-I Admission System Reduces Cash Leakage

General Register—Eprad Equipment Linked By System; Conversion Of Unitized Issuing Machines Possible

■ An innovation in box office admissions control is now available to drive-in theatre management: the Eprad "Car-Chek" patron pay indicator and recorder-computer system operating in conjunction with General Register Automaticket ticket-issuing equipment. Designed to effectively reduce "cash leakage" while providing maximum control and an accurate record of box office activity, this combination of admissions control equipment has been installed in a number of drive-in theatres with excellent results.

Users find that through mechanical, non-resettable counters in each unit as well as ticket sequence numbers, the ticket-issuing machine provides continued accurate count of admissions. In addition, ticket stubs provide proof of payment for the patron.

While either Model MG or Model ST Automaticket unitized ticket-issuing machines can be utilized in the system, the flat, continuous stub of the ST 2 x 1 ticket provides additional control as an effective occupancy check when slipped under the car windshield wiper.

The General Register Automaticket ticket issuing machine provides the Car-Chek system with information to be recorded at the time tickets are issued.

An important feature in box office control is the illuminated Patron Pay Indicator in each lane which announces on the side facing the patron the amount being charged when the tickets are issued. It is designed to accommodate two admission classifications and also indicates, through buttons on the ticket machine, passes accepted for admission and any cars that may be turned out. One indicator is provided for each lane of traffic and is designed to be mounted on a stand adjacent to the box office in direct line of the patron's view and visible to other cars waiting in line. It can also be suspended from the canopy or, if desired, mounted from the side.

Indicator Aids Checker

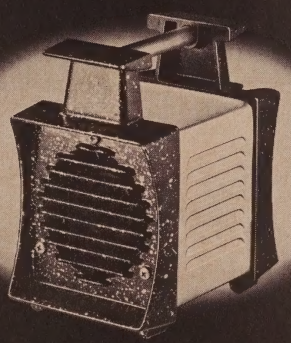
The reverse side of the Pay Indicator shows the number of patrons being charged in each classification as well as passes and turnouts. The 14″ x 26″ size of the Patron Pay Indicator permits management or checker to readily observe these operations from a distance. All lights illuminating the various transactions are activated only by actuation of the ticket-issuing machine and therefore indicate accurately the operations of the cashier.

In addition to displaying the transaction on the Patron Pay Indicator, the action of the ticket-issuing machine sets up the computer mechanism to record the transaction. The information is held, however, until the car crosses a pair of treadles, at which time the transaction is recorded, the Indicator light is extinguished, and the system returns to normal, awaiting the next transaction.

Directional treadles are provided, assuring actuation only when the car is entering the

Listed by Underwriters Laboratories and Canadian Standards Assn.

HOT DEAL ON HOT-SHOTS



GOLDEN HOT-SHOT HEATER

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You'll never find a better time to buy the better heater. The Golden Hot-Spot Spring Sale gives you the most widely used drive-in heater at a reduced price. If you're planning a new heater installation . . . or a replacement purchase . . . act now and save money. There's a Golden Hot-Shot to meet your needs . . . and warm your customers and box office receipts. Call your local Eprad dealer today.

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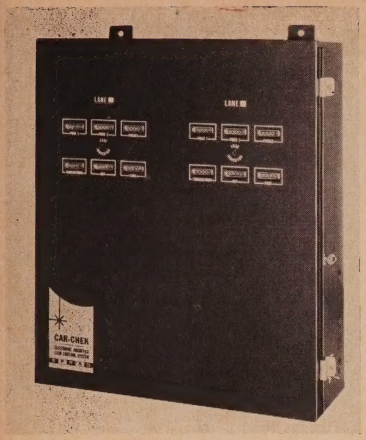
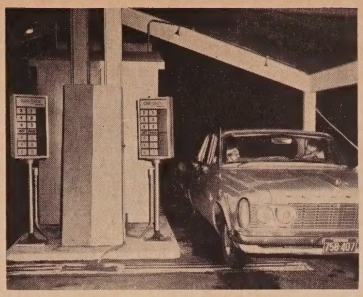
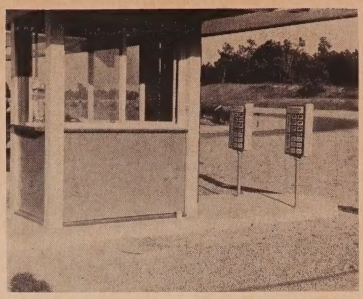


Recorder-computer houses the recording mechanisms and records admissions, passes, transactions, turnouts, and number of cars.



Illuminated annuciator of Patron Pay Indicator is located in direct view of the patron. Side facing patron indicates the total amount being charged.



The opposite side of the Patron Pay Indicator shows number of people being charged in each price classification and, indicates passes and turnouts.

theatre; should the admission lanes be used later as an exit no count will take place.

The Recorder-Computer houses the counting mechanisms for two lanes and records the number of admissions for each class, the number of passes, the number of transactions, the number of turnouts, and the number of cars for each lane. All counters are tamper-proof and are a non-reset type counting cumulatively 00,000 to 99,999 and repeat.

The Recorder-Computer cabinet is normally mounted in the box office although it can be remotely mounted in the manager's office or elsewhere, if desired. Normal 115-volt 60-cycle A.C. is required by the computer as well as the ticket-issuing machines, but connections between the ticket machine, recorder computer, treadle and indicator are low voltage.

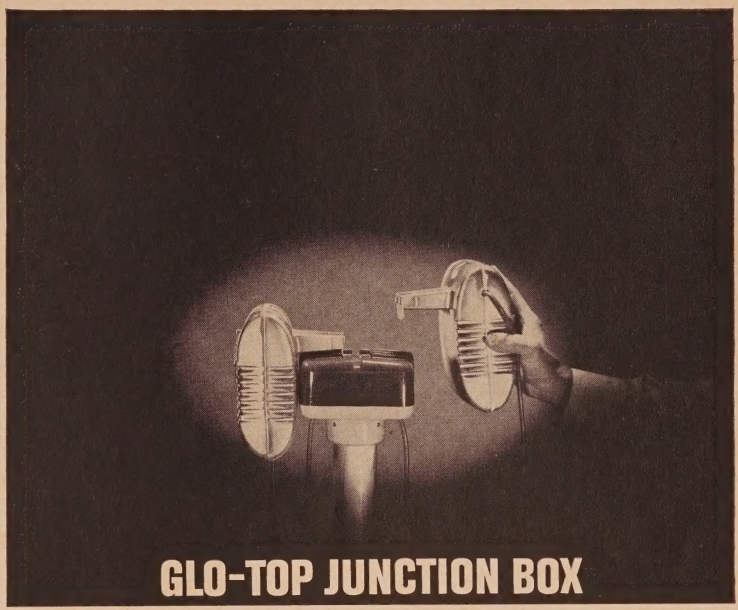
As an additional-cost option a remote, resettable counter can be installed where desired. This counter provides an up-to-the-minute count of all cars entering the theatre since the last reset.

The Automaticket-Eprad "Car-Check" system now gives management truly effective control. It (1) Makes the patron an active party in the transaction through the possession of ticket stubs and through clear indication to him of the amount registered on the Patron Pay Indicator.

(2) Compares actual transactions with the number of cars passing through the lane. (3) Permits checking of cashier's operation from a distance. (4) Provides a record of turnouts and of passes accepted. (5) When used with 2 x 1 tickets provides effective means for car-occupancy checks. (6) Can provide remote up-to-the-minute record of the number of cars for the concession.

Conversion Possible

New unitized MG and ST 2 x 1 Automaticket equipment, wired for use with Eprad "Car-Chek", is available through theatre supply dealers. For progressive management who already have unitized Automaticket equipment, existing ticket-issuing units can be converted at nominal cost and loan units can be provided for use while the conversion is being made. Ticket machine cases can be easily adapted in the field, without return to the factory, by installation of a complete factory-wired harness.



GLO-TOP JUNCTION BOX

BRIGHT WAY TO REDUCE SPEAKER DAMAGE

Replacing speakers on regular junction boxes is like fumbling for the light switch in the dark. Result? Many drive-in speakers tumble to the ground and receive the kiss of death from a car wheel. The Glo-Top helps eliminate this damage. Its all-weather, translucent, butyrate top glows in the dark. Makes it easy to replace speakers properly. Does it for a long time since all parts are completely weatherproof. In addition, the rugged fiberglass base prevents shorting out to ground in wet weather. But in case you're one of the traditionalists that insist on aluminum junction boxes, Eprad makes them, too. Take your choice. Either way the price is surprisingly low. Call your local Eprad dealer today.

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All-Weather Surface For Concessions Decks

New Type of Permanent, Weatherproof Flooring Proves Resistant To Water, Base Expansion And Contraction

■ A completely new type of exterior flooring and weatherproofing system designed especially for promenade decks, verandas, sun decks and similar installations which are subject to a combination of weather and pedestrian traffic has been announced by the Building Products Division of the Armstrong Cork Company of Lancaster, Pa.

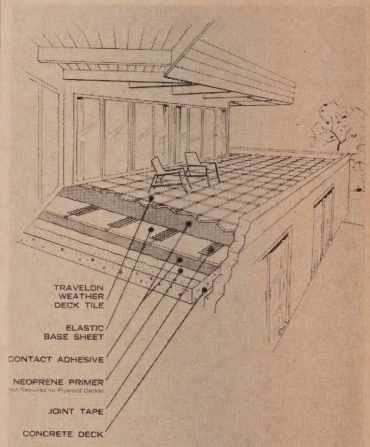
The new system, called the Armstrong Travelon Weather Deck System, is the result of more than two years of concentrated research aimed at developing a truly effective exterior deck surfacing that not only protects the deck itself and the space underneath from the ravages of weather, but also provides a durable and attractive walking surface. When properly installed, the system offers years of dependable, maintenance-free service even under severest climatic conditions; and because of its light weight (only 150 lbs. per 100 sq. ft.), economy and attractive finished appearance, it is ideal for a wide range of applications.

Glamorize Concrete Decks

Travelon is essentially a two-part weather deck system composed of a waterproof elastic base sheet which is permanently bonded to the deck itself, and an exterior surface of specially formulated resilient tile which is installed on top of the elastic membrane. The base sheet provides weatherproofing for the deck surface, while the tile provides decoration and a durable, weather-resistant walking surface. Other Travelon components include a neoprene-based primer used in preparing concrete decks; a special neoprene contact adhesive; a hypalon-based coating material for decorating and waterproofing nonhorizontal surfaces; and various installation sundries.

The tile used as the exterior surface of the system, according to Armstrong, represents a major breakthrough in flooring technology—the first time that a resilient tile has been successfully formulated for use outdoors. Manufactured in 18" squares, ⅛" thick, from a special blend of weather-resistant polymers and asbestos, the material combines an attractive natural slate design with exceptional durability under all types of weather conditions.

It does not become brittle in cold climates,



Artist's drawing shows various Travelon Weather-Deck components installed over typical concrete deck. Other than initial prime coat which is required on all concrete surfaces, system components are basically the same for any deck.

Now Eprad Speakers At New Lower Prices With Longer Guarantees

Want a speaker deal? Call your Eprad dealer. He's got 'em . . . the famous Merit, Blazer and Par speakers at new lower prices. All with the superior dollar-for-dollar quality you expect from Eprad. In fact, the Merit and Blazer carry a new guarantee . . . two full calendar years. Get the facts, and a deal, from your Eprad dealer.

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BUILDING DRIVE-IN SPEAKERS LONGER THAN ANYONE

nor does it soften or flow even in the hottest weather. Moreover, it is highly resistant to mold, mildew, scorching and indenation damage, and requires only an occasional sweeping or mopping to keep it in attractive condition indefinitely. Tile colors include a choice of Spruce Green, Burnt Olive, Slate Gray or Terra Cotta.

Uneffected by Deck Changes

One of Travelon's chief advantages over conventional deck coverings, according to Armstrong, is that it remains completely watertight regardless of the movement of the deck surface underneath. Many conventional systems, for example, often develop leaks due to normal contraction and expansion of the deck surface. As the deck adjusts to changes in temperature and humidity, rigid surfacing materials tend to crack and swell, or separate at the joints, causing water to seep down into the room below.

The Travleon system, however, is designed to expand and contract with the deck surface, thereby eliminating any possibility of water seepage as a result of cracking or joint separation. This flexibility is due to the design of the elastic base sheet which is essentially a tough neoprene film laminated to a water and alkali-resistant asbestos-felt backing. When the deck moves, the asbestos backing splits, allowing the neoprene membrane to stretch and bridge any gaps or cracks that might develop.

Finished Travelon deck combines excellent weather resistance with attractive, long wearing walking surface. Tile is highly resistant to fading, mold, cigarette burns, indentation damage, and requires only occasional sweping or mopping to keep clean. Since tile is same color throughout its entire thickness, color cannot "wear off."

Design trends in combination indoor-drive-in theatres illustrate how the Travelon system lends itself to outdoor service area uses. A recent combination indoor-D-I utilized the roof of its concessions building for an adjunct concession operation. Patrons from either the indoor theatre or drive-in can, in fair weather, purchase items from the rooftop snack bar, take them to small tables on a patio and watch the picture on the D-I screen. This unusual surface would provide a weather-proof, attractive extension to the theatre operation.

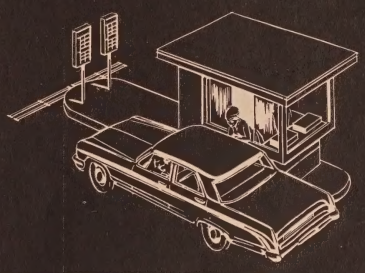
Another drawback of conventional systems is that they are time-consuming and expensive to install, and their finished appearance depends to a great degree on the skill of the individual installer. Travelon, on the other hand, involves only five installation steps, and all surface components are factory-fabricated to insure uniform finished appearance.

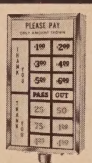
Basically, the Travelon system is designed for use on exterior-grade plywood and concrete; however, it may also be installed on asbestos-cement board, metal surfaces, and certain other types of approved decks, Armstrong said. With the exception of an initial prime coat which is required on concrete decks, installation procedures are the same for all deck surfaces: (1) The deck is first covered with a coat of neoprene adhesive and the application is allowed to dry. (2) The elastic base sheet is then coated on the felt side with another application of adhesive, and after a suitable drying period, the sheet is firmly bonded to the deck surface. (3) Special glass fiber tape is cemented over all sheet seems to provide a completely monolithic, watertight deck membrane. (4) The entire deck is coated again with neoprene adhesive and allowed to dry. (5) The finishing tiles are coated on the back side with contact adhesive, and after a short drying period, are cemented to the elastic membrane, leaving a ⅛" open joint around each tile. Two flashing coats, color-keyed to the shade of the tile, are finally applied on all flashed surfaces, completing the installation.

Factory Approved Installation

Armstrong said it is limiting distribution of new weather deck system to factory-certified contractors who are thoroughly trained in Travelon installation techniques. Installed costs are subject to variation throughout the country depending on local labor rates, but generally should fall within a range of $2.00 to $2.50 per square foot, including all materials and labor, the Company said.

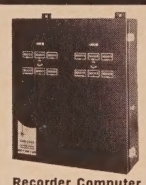
STOP "CASH LEAKAGE" AT YOUR BOXOFFICE WITH





Patron's Pay Indicator

Cashier Button Control Or Ticket Machine Control



Recorder Computer

CAR-CHEK...the electronic boxoffice cash control system

Car-Chek provides the most complete control of boxoffice cash ever devised. Easy to install and simple to operate, Car-Chek...tells customers the exact amount to pay, counts admissions, counts passes, counts turn-outs, counts cars. At any moment, you know how many people, as well as cars, have entered your theatre...and how much money you should have taken in. Car-Chek is now saving and making money for leading drive-in theatres. It can do the same for you. For full details, call your local Eprad dealer or write to us today.

Car-Chek can be operated in conjunction with General Register ticket machines.

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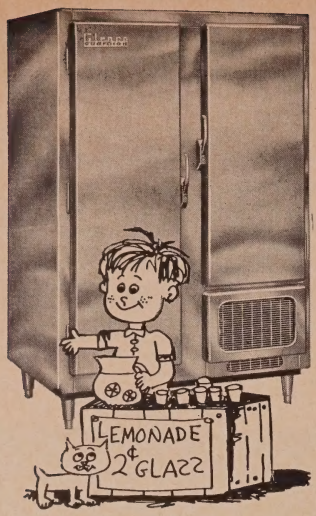

all types of food service operations

'specially drive-ins

prefer GLENCO refrigeration....

White tablecloth restaurant, drive-in, cafeteria, school, hospital, institution, bakery, wherever proper refrigeration of foods or other materials is important, there you'll find Glenco refrigerators giving excellent service day after day.

Only Glenco offers all these premium features:

- Versatile interchangeable interiors.
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- New sure seal gasket that is removable for cleaning.
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GLENCO REFRIGERATION CORPORATION

JANNEY AND ANN STREETS, PHILADELPHIA 34, PA.

See our Exhibit Booths 2316 thru 2324 at the National Restaurant Convention and AMHA Motelrama May 24-27, 1965 at McCormick Place, Chicago, Ill.

New D-I Insect Control System

Black Light Combines With Electric Grid To Destroy Flying Insect Pests

■ The problem of effective insect control at the drive-in theatre has been approached in many ways. One tool in man's war on the bugs—the use of chemical pesticides—can create as many problems as it solves.

The mass spraying of pesticides, for one thing, must be carefully supervised because of the health hazard to humans. Too, insects develop a progressive tolerance for pesticides with residual properties. Fog sprays of certain kinds will obliterate the screen for short periods, if used during a show, and can create the nuisance of a chemical film on the windshields.

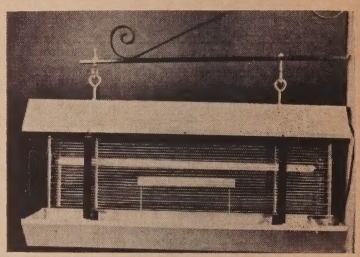
Ideally, spray control is employed at the site of insect breeding areas, near the theatre, and a barrier of insecticide around the periphery of the grounds will accomplish the desired result of keeping the bugs out.

An alternative to the use of pesticide exists in the form of insect electrocution. A commercial "Insect-Electrocutor," developed by the Hydraulic Manufacturing Co. of Alexandria, Va., employs two principles which are simple and well-known, yet produce positive results in the control of flying insects.

INSECT-ELECTROCUTOR, mounted on metal pole away from boxoffice entrance, features special bait tray for day-flying insects. Attractive units placed around perimeter of patron occupied areas will draw night-fliers before they get into inner circle. The units are impervious to weather and can be hooked up to normal border light controls to turn on and off with lights on that series.

A specially developed "Black Light" with a near ultraviolet light waves (3654 Angstroms) that attracts a high percentage of night-flying insects is used in conjunction with an electric grid which destroys the insect. The grid consists of 66 parallel rods, alternately charged with positive and negative current. A transformer which will stand up in severe weather extremes and can be shorted for long periods steps up 110-120, 60 cycle house current to 3600 volts. Amperes are lowered to five to seven milliamperes, too low a charge to kill birds and completely safe for humans.

Installations at drive-in theatres have proven effective when used as the manufacturer suggests. A general rule is providing one unit per hundred cars, with an additional unit located at the ticket office. Each unit, which costs about 35 cents to 50 cents per month to operate, is equipped with a pole mouning bracket. Positioning the units around the perimeter of the theatre prevents flying insects from reaching the ramp area.



CLOSE-UP of Insect-Electrocutor shows specially-developed Black Light tube. Horizontal parallel rods are grid system which produces high voltage, yet harmless charge. Insects are drawn to light, come into contact with grids, and fall into tray at bottom. Unit consumes very little current and can be operated on less than 50 cents per month.

The manufacturer indicates that the units can be successfully employed against day-flying pests such as hornets and flies by employing "bait" in a three-compartment bait tray mounted at the botto of the unit midway between the two electric grids.

Flies, for instance, seek shelter during the heat of midday and in evening hours. Taking advantage of this characteristic by baiting the units with fish, meat, or sweetrolls, will draw these day-fliers to the grids. For bees and wasps, Karo syrup is an effective bait.

The units can be rigged to turn on automatically with the theatre's border lights. The General Electric Black Lite may be seen from a complete 360° area, hereby attracting insects from all directions. Units are mounted on wood or metal poles. Usually, a minimum of five and maximum of ten are required to cover a theatre. The lights are spaced approximately 200' apart for best results.

Among the night flying insects which are photo-sensitive and react to light energy are mosquitoes, June beetles, gnats, lawn web worm moths, Japanese beetles, corn borer moths, and other annoying insects.

Complete details and literature may be obtained from The Hydraulic Manufacturing Co., 1100 So. Alfred St., Alexandria, Va. 22314.

Popcorn Institute Expands Nat'l PR Program

■ Plans for an expanded, nationwide consumer promotion program keynoted the recent annual Popcorn Institute meeting at the Sheraton-Blackstone Hotel here. A prime objective of the campaign is to "keep the consuming public constantly aware of popcorn—to persuade women to serve it regularly as a TV snack or as a convenient hostess helper, and to encourage everyone to enjoy popcorn outside the home as well," according to Popcorn Institute public relations director Phyllis Haeger.

To this end, a continuing year-round schedule of features will be released to leading metropolitan newspapers, television and radio stations, national magazines, syndicated newspaper columnists and Sunday newspaper supplements. These features include popcorn recipes as well as serving tips. More than 550 food editors are on the Popcorn Institute's newspaper mailing list alone.

Radio and television scripts are sent by the Institute to program directors throughout the country for homemaker shows. Some 700 radio and 400 television stations are involved in this phase of promotion.

Supplemental editorial service to syndicated food columnists and women's magazines assists the industry in reaching the housewife.

Special events such as National Popcorn Week (Oct. 24-31) and the Popcorn Fall Festival, the industry's annual merchandising promotion, involve intensive publicity efforts as well as high-impact cooperative advertising with firms such as Morton Salt Company and the Corn Products Company. These companies partner popcorn and their products in full-color advertising in the nation's top magazines, newspapers and in outdoor advertising.

Results of the Institute's 1964 consumer promotion are not yet complete but circulation figures for features sent exclusively to newspapers already total 88,316,340 readers, with more reports still coming in on year-end releases.

Special editorial placements in outstanding consumer magazines during the past year also turned the spotlight on popcorn, providing a total magazine readership of 23,823,897.

D-I Packaged Booth

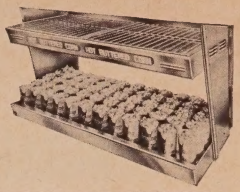
DAYTON, O.—A new series of easy to erect packaged buildings has been announced in a new brochure from FlexiBuilt-by-Master. Models are available for gate houses, projection booths, and refreshment stands. Combinations of the above are easily arranged.

The buildings are pre-manufactured, modern-style structures made of long-lasting, maintenance-free materials. They are easily and quickly erectd. Componnts include sandwich type walls made of Alcoa "Alply" with permanently colored aluminum faces that never need paint; many styles of windows, doors, roof styles and floor treatments. Standard packages are available for buildings size in almost any multiple of four feet.

The one-story structures can be built on slabs or footings, with or without basements. Most can be erected quickly by local crews of two to four men. The buildings are shipped from the factory complete, ready for instant erection and include all kitchen, rest room or bath facilities where desired.

Rx for more drive-in food profits

To Vittle Vendor quick service...



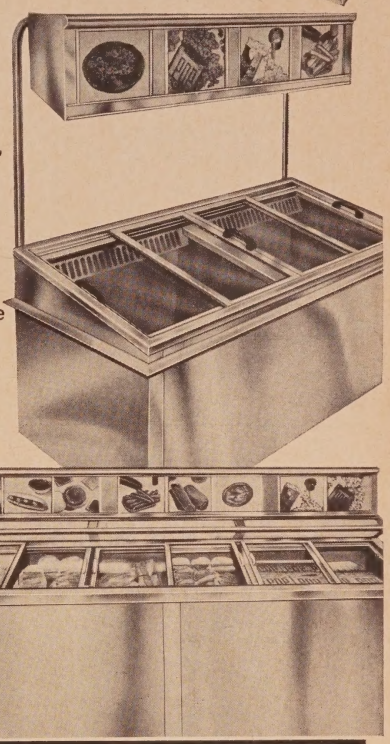
FOR YOUR DRIVE-IN—

MORE SALES—MORE PROFITS

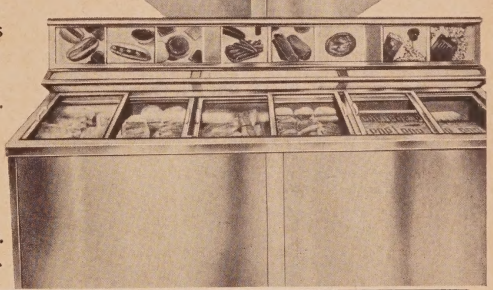
PER INTERMISSION—

with VITTLE VENDOR

self-service equipment

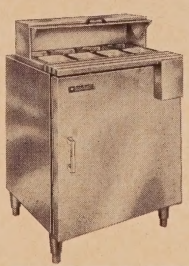


At intermission, time is money! The more people you can move through refreshment lines, the more your profit . . . With VITTLE VENDOR self-service hot-food dispensing lines you can give your customers a greater variety, instant food service AND BY SERVING MORE, make those greater profits. Your choice of overhead warmers, drop-in counter and free-standing units with moist or dry heat, all in stainless steel, all National Sanitation Foundation and UL approved.



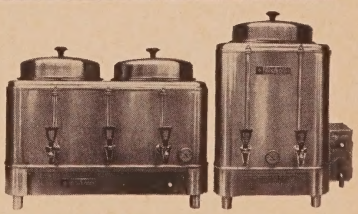
Write today for free Vittle Vendor catalog and price list, and the full line of Star Metal Food Service Equipment. No obligation, of course.

ADD Cooling and Coffee-Making Units



STARBREW Deluxe and ALL NEW STARBREW L economy urns, combinette & twin, gas or electric, 3 & 6 gal., all Coffee Brewing Institute, UL, AGA, CGA & NSF Approved. Free folder.

POLAR CUB sandwich-salad, refrigerator and freezer units are ideal "extra service" units for busy drive-ins.



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STAR METAL
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TRENTON AVE. & ANN ST.
PHILADELPHIA 34, PENNA.

See Our Exhibit, Booths 2316 through 2324 at the National Restaurant Convention and AMHA Motelrama, May 24-27, 1965 at McCormick Place, Chicago, Ill.

THE WORLD'S FINEST THEATRES

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HURLEY SCREENS

SuperOptica
lenticulated pearl surface

or

SuperGlo
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HURLEY SCREEN CO., INC.
96-17 Northern Blvd., Corona 68, New York
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New SMPTE Universal Leader For Release Prints

Approval Of New Leader By Society Committees Indicates Projectionists, Labs and TV Approve

(Editor's Note: The following is an article by N. R. Olding, chairman of the Society of Motion Picture and Television Engineers subcommittee which established requirements for the new Universal Leader. The importance of standard leaders and cue marks has been stressed by projectionists and film laboratories and handlers alike. The article contains a short history of older type leaders and explains the major differences between the Academy Leader, the Society Leader, and the proposed SMPTE Universal Leader. We wish to thank the Society for permission to bring this article to the attention of our readers, many of whom would have no occasion to read the SMPTE Journal. The article appeared originally in the January 1965 edition of Journal of the SMPTE, Vol .74)

■ For many years the "Academy Leader" was in general use. In this leader the count-down was based on 16 frames or 1 foot of 35 mm film, a holdover from the silent films in which the 16-frame spacing was equated in terms representing feet of film or seconds in running or projection time.

In 1950, the growing use of film in television production made it evident that some changes were highly desirable. An SMPTE Subcommittee under the chairmanship of C. L. Townsend was set up to revise the Academy Leader to fulfill the new requirements. This subcommittee, in cooperation with producers, laboratories, projectionists and broadcasters, developed a new All-Purpose Leader, commonly called the Society Leader; it was accepted for trial and has since served the industry. That Subcommittee considered 24-frame spacing for threading cues, but the change in spacing was dropped to avoid confusion.

Since 1951, private and commercial use of 16mm film and the use of 35mm and 16mm film by television broadcasters has increased rapidly. In 1958, the requirement for 24-frame, 1-second, spacing of threading cues, to fit in with projection and TV cuing practices, was again brought to the attention of officers of the SMPTE and was passed by them to the Television Committee Chairman, W. T. Wintringham, for action.

A small Subcommittee was set up by SMPTE in 1959 and it has since been attempting to correlate the many requirements of the various groups concerned. In the initial stages of discussion the Subcommittee members, in cooperation with the Society's Laboratory Practice Committee, decided to eliminate any definite framing and standard density patterns from the leader since these were extremely uneconomical and difficut to maintain at the required standards.

While the Universal Leader includes a number of new features, the Subcommittee considered and included the majority of the features of the Society Leader required to permit well-established laboratory and theatre projection practices to be followed and at the same time meet the requirements of television film projection.

Major changes, incorporated in the Universal Leader are as follows:

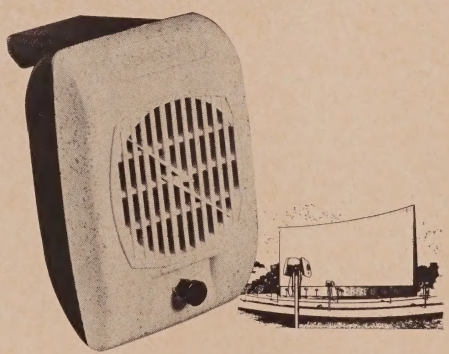
(1) timing or count-down in seconds at 24 frames/sec. running speed vs. the present 16-frame 2/3 sec. spacing;

(2) introduction of a continuously moving wedge to denote the passage of time;

(3) reduction of the flash at each second, leaving enough to satisfy the projectionist yet reduced to prevent instability in telecine projection;

(4) a reduction in the count-down from the existing 11 to 3 to the proposed new 8 to 2, the latter representing seconds at sound speed running time—the new numbering, by deleting the numeral 9, eliminating the necessity of spelling out nine and six;

IF
YOU PLAN TO BE IN BUSINESS FIVE YEARS FROM NOW



...YOU SHOULD BUY ONLY BALLANTYNE DUB'L CONES

Dub'l Cones just can't be made cheap . . . only well and long lived . . . And plenty of drive-in operators understand how long life helps profits. A Dub'l Cone will last five to eight years and cost $5.60 to $6.80. That's only about 80c per year per speaker — a whole lot less than single cone speakers, which cost $4.00 that may last one or two years and cost $2.00 per year.

BALLANTYNE HAS MADE more than 2,000,000 speakers. The DUB'L CONE reflects long experience to cope with every kind of problem from careless dropping to enterprising teenagers. Shock proofing, die-cast aluminum case and practical design pay off. And the sound is far better than any other speaker. The Dub'l Cone principle adds depth, clarity and presence.

- Speaker cone, air tight from outer cone. Forces outer cone to drive with speaker cone, resulting in greatly improved tone.
- Large 1.47 oz. magnet gives exceptional quality to sound.
- Magnet welded to frame, for permanent alignment.
- Outer cone sealed from inner cone, offering complete protection from elements.

Ballantyne
INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC CONSOLIDATED CORPORATION
1712 JACKSON STREET OMAHA, NEBRASKA 68102

(5) use of slightly redesigned 35mm and 16mm sound cues that are more likely to receive international acceptance;

(6) provision of space in the synchronizing section (C F frames 141 to 146 inclusive), which may be removed, if required, and replaced by a similar number of Control Frames to provide accurate framing information, technical checking frames or duplicated test frames of the black-and-white or color frames to follow in the "Picture" section;

(7) inclusion of 35mm and 70mm magnetic cue positions;

(8) provision of three successive frames, marked Head, 0, and Picture, to guide the printing machine operator when threading up in the darkroom; (The DOT (O) is his printer start sync mark. Using this as his cue he punches his raw stock and threads on the DOT (O). Later when tracking the sound, he uses the DOT (O) on the sound leader to sync on the same punched hole in the raw stock. The word 'Head' before the DOT (O) and the word Picture after the DOT (O) provide immediate recognition that he is printing the picture negative from the head end. A similar cue, marked Picture, O, Foot, is provided in the identification section of the trailer.)

(9) retention of the former Small Switching Cue as an indication to a cutter when a particular leader has been used too often, resulting in excessive loss of frames due to splicing; and

(10) addition of a series of X's and O's on separate frames and on opposite sides of the film to provide print-through cues for sound.

Cue Spacing Reduced

Although it was not to become a part of the leader, in order to standardize on the seconds basis, the spacing of the motor and changeover cues has been reduced from the present 172 frames to 168 frames or 7-sec. running time. The Subcommittee has hoped to reduce the changeover cue to 5 sec. but yielded to pleas for more time to permit older machines to reach stable operating speeds.

The new Leader should not be difficult to print since the densities of the various sections will prove satisfactory if they approximate those suggested in the standard. No attempt has been made to include accurate framing information as this can be spliced into the control-frame section.

Consideration was given to the difference between American and European television film standards. The one-frame difference in projection speed, 24 frames/sec. vs. 25 frames/sec, was not resolved and it does not appear to be too important.

The length of the new leader has been kept the same as the old one to avoid errors in printing and sound cuing and to permit operators to continue to use well-established practices. The requirements of TV projection alone would have permitted the use of a considerably shorter leader and the immediate development of a short leader for short television commercial spots is recommended.

Miniature Golf For Drive-Ins

Officials of Lomma Enterprises, Inc., designers and manufacturers of recreation areas, have stated that miniature golf course popularity has surged to one of the nation's leading form of entertainment, both indoors and outdoors.

Admittedly, the resurging popularity of miniature golf does somewhat resemble the public enthusiasm for this diversion that was so much a part of the 1930's and the 1940's. Apart from the increasing number of miniature golf courses nowadays, you find, upon closer examination, that the similarity ends there.

Appeals To "Regular" Golfers

For one thing, miniature golf is a more business-like operation today. Tied closely to the public appetite for regular golf, the present day miniature golf course, while still providing the fun of wild obstacles, is also designed as a putting course to satisfy the desire of golfers to improve their game.

The most significant change in miniature golf, according to Lomma, is that this form of recreation for every age group has been incorporated into the business operations of any number of unrelated commercial enterprises and recreational facilities.

Schools, for example, have provided space to include minature golf as part of their recreational program.

The same holds true for institutions and hospitals.

Good Traffic Builder

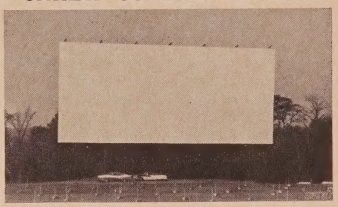
According to Ralph Lomma, president, these operations are self-supporting, self-liquidating, unmatched traffic getters. And by traffic, he cites that proprietors of courses report to him turnstile counts ranging from several hundred to close to 1500 people daily . . . and most of these reports are from installations charging a nominal fee for a half-hour of golf fun.

24 Hour Installation

In a structural sense, miniature golf courses are radically different from those of three decades ago, said Lomma. For one thing, his courses are portable and may be laid into playing position in one day.

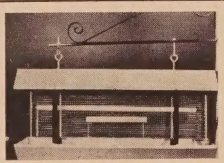
Only one attendant is needed to handle several hundred customers a day—to pass out and collect the clubs and, of course, collect the money.

CAREW SCREEN TOWERS



- Present a clear functional design and require only four supporting piers.
- Are extremely flexible as to screen area and height.
- All structural members are of hot rolled A-36 Steel having a minimum thickness of ¼" primer painted.
- Anchor bolts, leveling plates, and anchor bolt plans and reactions are included.
- Screen is heavy gauge galvanized metal with a baked prime coat of paint.
- Prices furnished upon request.

CAREW CORPORATION
York, Pennsylvania 17405



ELIMINATE INSECT PROBLEMS AT DRIVE-INS WITH THE *NEW*

"INSECT ELECTROCUTOR"

SAFE • CLEAN • ECONOMICAL

CHECK THESE ADVANTAGES:

Adds to the distinctive appearance of your theatre, and result in many favorable comments from your patrons. Allow your customers "Insect-Free" enjoyment of your picture program.

Automatic Control—The units turn on and off with the entrance and exit lights. They are all weather units—may be left outdoors the year around.

Eliminates complaints from customers who may be allergic to the fogging of the field.

Economical—By any comparison this is the least expensive and most effective method of control of annoying insects. Cost of operation less than fifty cents per month per unit.

Safety—Will not kill a bird, much less hurt a person.

Install at admission booth concession stand, playground, etc. . . .

FOR DETAILS & LITERATURE

HYDRAULIC MFG. CO.
1100 S. ALFRED STREET
ALEXANDRIA, VA. 22314

Traffic Guidance System For Drive-Ins

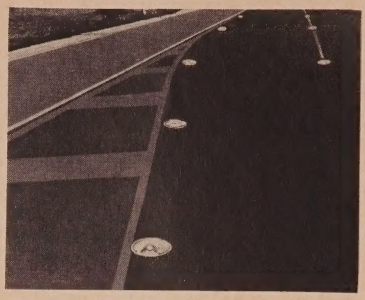
Strong Electric Definition Lighting Equipment Furnishes High Intensity Guidance Signal

TOLEDO, OHIO—Development of unique definition lighting equipment to provide an effective all-weather system of traffic guidance for shopping centers, drive-in theatres and restaurants, parking lots and garages was announced recently by Arthur J. Hatch, president of The Strong Electric Corporation.

The system employs 8-inch cylinder-shaped units, known as Magdisc Pancake Lights, which are embedded into the surface of the pavement. The units are built to withstand the shock of direct traffic contact. The non-magnetic, corrosion and abrasion resistant cast units are set 2 5/16" in the pavement with only a 3/8" rise of the conical shaped top protruding above the ground level at a 7° slope angle. It in no way interferes with moving vehicles or snow removal equipment.

Intended to furnish detailed information to drivers, alert them to turns, halt traffic where desired, provide guidance from one location to another, and change the directional flow of traffice in multiple lanes, the system is especially valuable for complex traffic patterns.

The system furnishes a light intensity of over 600 candlepower for information on bright sunny days as well as at night. Since the lights are always close to the driver they



Magdiscs guide merging traffic

are much easier to see in fog, rain or snow than devices with reflective surface which depend on light provided by the vehicle.

The light beam, which can be uni-or bi-directional and color coded by filters, is emitted through a vertical angle from 0° through 7° above horizontal and in the horizontal plane through to total angle of 24°.

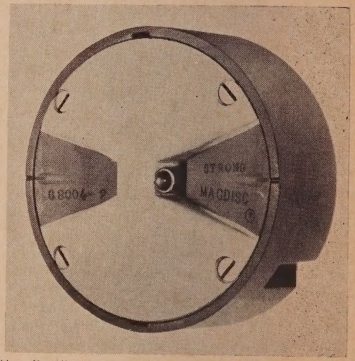
Unlike painted lines, which are obliterated by snow, the Magdisc melts away snow and ice and boils away water so as to continue effective at all times.

The Magdisc system employs an inductive coupling of the lamp element to the energy supply unit, rather than a direct electrical connection. There are no exposed electrical connections which could be subject to corrosion or current leakage to the ground, no contacts to be cleaned and no lamp retaining clips to become bent.

The heart of the Magdisc is a transformer in which part of the core is removable. The primary coil, wound on the fixed part is embedded in epoxy, leaving only two pole faces of the transformer and the connecting terminals free to access. The terminals are connected and then insulated by epoxy cement.

A 45-watt iodine cycle quartz bulb, which is not subject to blackening with age, is hermetically sealed as an integral unit with the secondary side of the isolating transformer which slides over the removable core making physical contact with the exposed primary pole faces and closing the magnetic circuit.

Current flowing through the primary coil induces a current flow in the self-contained secondary coil and lamp assembly.

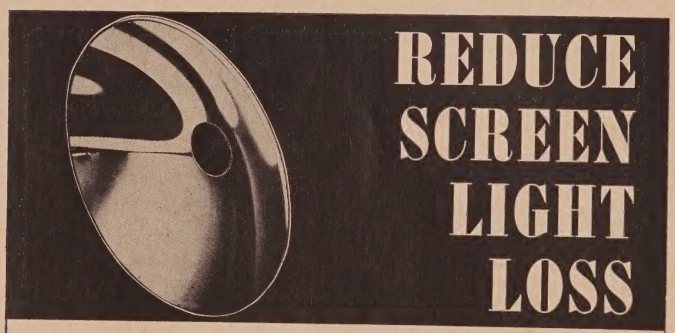


Magdisc life expectancy is 15,000-20,000 hours in highway service.

The Magdisc light is designed to operate from a 60 cycle 20 ampere constant current system. Voltage across the terminals of the transformer primary is 3.5 volts. From 50 to 100 Magdiscs can be installed in series on one distribution transformer.

Current flow and continued operation of other lamps in the series connection is unaffected by the failure of any bulb, without the use of carbon disc cutouts. Thus, there is automatic indication of the location of burned out units and the "relamping" operation can be carried out with entire safety when the system is fully energized or the units are submerged in water, as no connections are made or broken.

A brochure on the system may be procured by addressing a request to The Strong Electric Corporation, 21 City Park Avenue, Toledo, Ohio, 43601.



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Brewing Coffee To Meet Professional Standards

Coffee Before The Show A Proven Patron Pleaser

By Kenneth W. Burgess
Director
COFFEE BREWING CENTER of the PAN-AMERICAN COFFEE BUREAU

■ Coffee in its green and roasted form passes through more than 20 carefully controlled steps of preparation before it reaches the consuming public.

After passing through many hands—experienced, careful ones—the roasted coffee reaches the consumer. Here the finest blend can be ruined in a few moments by a careless or untrained maker.

Basically, coffee preparation is the extraction of soluble materials from ground coffee by the introduction of hot water. This is the bare recipe. The preparation of **good** coffee, however, requires considerable care and attention to detail.

There are six basic requirements for proper coffee making:

1. Clean equipment
2. Good water
3. Proper water temperature
4. Correct grind of coffee
5. Proper formula of water to ground coffee
6. Correct extraction time

Let us consider these essentials. The necessity for clean equipment is obvious. Brewing equipment should be free of contamination

Durable, attractive collars of Tenite polyallomer plastic not only add color to these two-cup coffee servers but also help users to grip them firmly. The polyallomer neckbands—available in black, orange red, or green—resist cracking, loosening or discoloring despite frequent washings with hot water and detergents. Tough glass is made to stand up to heavy use.

and off odors. Dirty equipment yields a sour tasting beverage.

Good water is water that is slightly hard and good enough to drink. It should not be artificially softened! If necessary, it should be purified by means of an activated charcoal filter to remove sediment, foreign taste and odors.

Proper water temperature is about 200° when the water is in contact with the coffee grounds. After the beverage is made it should be held at a temperature of 185°-190°. Beverage coffee **should never be allowed to cool and then be reheated.**

The correct grind for your piece of equipment is the one which permits the water to pass through the coffee grounds in the correct time and which yields a minimal amount of sediment.

The proper formula is the equivalent of 2 gallons (never more than 2½ gallons) of water to each pound (16 ozs.) of coffee.

The **correct extraction time** is:

1-3 minutes for fine or silex grind
4-6 minutes for drip, urn, or all-purpose grind
6-8 minutes for percolator or regular grind

The aforementioned time specifications are valid whether 6 cups or 60 gallons of beverage coffee are being brewed.

We have covered briefly the six basic requirements for proper coffee brewing. And remember, there is no substitute for *good* coffee.

try a FREE working SAMPLE!

popsit plus!
will bring more profit
to the most profitable concession in your theatre!

America's finest popcorn seasoning imparts rich butter-like flavor...and color!

PROVE IT NOW!

We'll send you a working sample, free for the asking!

SIMONIN • PHILADELPHIA 34, PA. *popping specialists to the nation*

Vending's Role In Concession Operations

Vending Guidelines For The Concessionaire

■ It doesn't take a crystal ball to prophesy "that vending will play an increasingly important role in theatre concessions in the years to come." In all situations, vending will be used by concessionaires to bring in new profits and give better service in the years immediately ahead.

I am not talking about vending replacing the concession stand. I am talking about vending complementing concessions, giving them new scope and new flexibility. Vending is not a cure-all; it does not fit every situation or fill every need, but it does have many practical benefits, and it deserves a long, hard look by every concessionaire in the business.

Vending can give better service to patrons because it represents a fast, efficient way to buy refreshment and food items. It can extend the time these items are available (before the refreshment stand opens, for example, and after it closes). It can increase the concession dollar by making it possible to sell more items during intermission, and also by encouraging "plus" impulse sales. It can also make sales in areas where no merchandising is done at the present time, extending product availability.

Properly used, vending can accomplish a great deal, but it will not "automatically" do a good job; it requires the same amount of thought you give any aspect of your concession.

How to use vending depends on the situation. Every concessionaire knows the value of studying every aspect of merchandising, and adapting many different techniques to his specific situations. Vending is no exception. Concessionaires who are willing to study vending with the aim of adapting it to their particular situations, using it to complement them, are the ones who will realize maximum concession dollars.

Vending today is a good deal different than it was only a few years ago. Equipment is better—venders are not only more attractive, with harmonious styling, but they are more sophisticated in function. Coinage units are improved; practically all machines have built-in coin changers. A far greater selection of products is now offered through automatic venders. The image of refreshment is sharper; there's a new look to automatic equipment, and a greater acceptance of the concept of automatic selling.

Vending no longer means a single machine, standing by itself in some out-of-way corner, or even three or four pieces of unrelated equipment scattered throughout a lobby. Modern installations—even small ones composed of three or four venders—are composed of harmonizing equipment which have tremendous visual impact. Modern vending units, in fact, are effective merchandisers which advertise their products and attract "plus" sales.

If we were to generalize on theatre vending equipment, we would first of all name cigarette venders as an accepted patron convenience. Next are candy venders and cold drinks with ice. Hundreds of theatres have these three venders, but in many cases, they have been added one at a time, and are placed with little relation to one another. A cigarette vender may be in the lounge; a cold drink vender near the refreshment stand; a candy vender somewhere else. The effect is not one which adds to the modern appearance of the theatre itself; instead, haphazard arrangement of vending equipment can actually lessen a carefully planned interior effect.

(Editor's Note: This article represents the better part of a talk given by John L. (Jack) Burlington, vice-president of General Automatic Product Sales, The Vendo Co., Kansas City, at a Nat'l Assoc. of Concessionaires program during the recent United Theatre Owners of the Heart of America Show-A-Rama held in Kansas City, Mo.)

On the other hand, when three harmonizing venders are placed side by side in a prominent location, and properly lighted, the refreshment image is heightened and sales tend to be proportionately higher.

Ice Cream venders are often found in theatres because of ice cream's popularity with people of all ages. In this type of equipment, we have two relatively new developments. To make it easier for young people to serve themselves ice cream novelties equipment has been developed with lowered delivery doors. Putting the product at a level where it can easily be reached by children of elementary school age is a great asset in increasing volume sales.

In addition to the conventional venders which sell novelties such as ice cream bars, sandwiches and cones for 10 or 15 cents, equipment is also available which makes it possible to merchandise higher-profit soda fountain items such as sundaes and parfaits. This is something new in ice cream vending with good potential for concessionaires. Visi-Vend Ice Cream Venders have see-through product doors which display tempting frozen desserts garnished with cherries, nuts or syrup. These items command prices ranging from 25 to 45 cents, and they are ready for instant sale—an attendant does not have to do as much as add a cherry to the top.

There is no formula to use in deciding what vending equipment to use for specific situations. We can't lay down hard-and-fast rules. It is up to each concessionaire to adapt it to his own use, with the aim of best serving the patron and providing the maximum concession dollar.

How can vending provide better service for the patron? One of its most widely accepted applications is to provide service when the refreshment stand is closed, particularly at drive-ins where patrons often arrive on the premises before the stand opens and remain after it closes.

Vending can be used to ease the load during intermission. By putting certain items in automatic venders, concessionaires can concentrate on counter service for products which are best sold manually, thus creating a wider sales area and making more sales in a given period of time.

When venders are used to complement the refreshment stand, they not only speed service at peak periods, but make it possible for people to serve themselves without bucking the crowd. This is an important consideration, for many a person who is ready to buy a refreshment item will return to his seat or his car rather than wait in a long line, or enter an area where there is apparent congestion. Sales which would otherwise be lost in a situation of this kind can be realized with vending equipment.

In some situations vending can be used as a "satellite" operation in places which do not justify a full time refreshment stand. A balcony or mezzanine, for example, may not warrant a stand all the time, although it has enough traffic during certain periods to bring in good sales. A self-service installation creates product availability at the point where sales can be made.

In any situation, vending must be properly used, and that means properly located with relation to traffic, and properly displayed and lighted. In the automatic merchandising industry, we have seen the tremendous difference which 10 feet can make in successful merchandising.

Too often vending appears to be an afterthought. I notice there is a good deal of new construction under way in the industry. This will pay off in dollars and cents because when it is well-planned, an automatic installation will result in maximum sales and maximum patron convenience. Theatre owners who have done this kind of planning in new buildings or in remodeling programs tell us it is well worthwhile—a vending installation in a recessed area, skillfully lighted, adds sparkle to the lobby and does a very good business in relation to the regular refreshment stand.

The engineering of equipment is better; styling is advanced. Men who have had decades of experience in designing dependable automatic venders are turning out the finest products the industry has ever known. Venders are available in almost any size, selling virtually any food or refreshment item. Big-capacity cold drink venders are available for high-traffic locations; smart compact units are available for medium situations. Vinyl trim, special lights and good basic lines all combine to make modern venders as attractive as they are functional.

This year, vending sales will be over $3½ billion; by 1970 we anticipate they will be over $7 billion annually. This has significance for every concessionaire who is interested in expanding his business, for it means wider acceptance of the concept of automatic retail selling at all levels.

Young people are conditioned to using automatic venders. Just watch some of your young patrons walk up to an ice cream vender, put in some coins, get their product and pick up their change, if you don't believe it. Schools—both public and parochial—are turning to vending to solve their problems of food service. In hundreds of high schools, all food service is through automatic equipment. This development has come very rapidly within the past two years, and is an indication of how fast the industry is growing.

Social and economic trends contribute to vending's acceptance. When you visit large industrial plants and see a compact of venders which is virtually a small restaurant in a few feet of floor space; and when you come across venders in wharf areas, at marinas and on golf courses, you begin to realize the scope of modern vending.

Certainly vending has a direct application to the concessionaire. How well he uses it will be determined by his imagination and enthusiasm for broadening the scope of his operation.

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"Merry Poppins" From Aztecs To Bijous

Perils Of Popcorn Popping Perused From Peruvian Puffs To Prodigous Profits

■ Legend has it that the Pilgrim Fathers were the first white men to taste popcorn in these parts. The American Indians who showed this country's early settlers how to pop corn seeds may have gotten the idea from the Indians of Central America, as crunching popcorn in the early days of the Aztec civilization may have been a common pastime.

The connection of popcorn and good times has been traced back to an Aztec ceremony honoring the god of fishermen, called Momchitl.

The Indians scattered popcorn before his images and also found the snowy tufts useful for adorning virgins who adorned their temples. Torquemada noted that they "placed over their heads like orange blossoms, garlands of parched maize which they called mumuchitl."

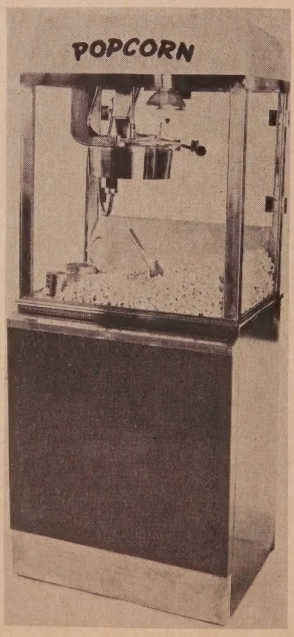
Not to be outdone, other archaeologists unearthed kernels of popcorn a thousand years or more old—its original organic structure so well preserved that it would still pop—while digging in the wilds of Peru.

Though we may never find out exactly how old popcorn is—dating back as far as it does — we can happily report that its popularity is still growing. Thanks to a few modern innovations, a direct descendant of those small, hard seeds "boiled in oil" hundreds of years ago by Spaniards and Indians alike, is thriving as one of America's unique contributions to the world's confection menu.

Popcorn seasoning originally was hot melted butter poured over dry-popped corn. With salt, the overall combination vastly improved the flavor and appearance of an otherwise bland, exploded cereal grain. As an example, puffed rice or wheat eaten dry from the popper would hardly be called a popular taste treat. For the same reason, most of us like butter on toast or pancakes.

Commercial corn popping, from its inception through World War I, was almost exclusively a dry process. The drawbacks (low volume, excessive duds, and the hazard of fire) were appreciated, but little of any consequence could be done about it. Wet popping was known in theory for some time, however, the available animal fats such as lard and tallow were completely unsatisfactory. The technology of refining and deodorizing vegetable oil was insufficiently advanced to remove the natural, but objectionable, odors and flavors to produce good popcorn. By 1920 this situation was overcome with fully finished, tasteless, odorless, colorless, 76°F coconut oil generally available to the commercial popper.

Coincident with the development of vegetable oil seasoning (coconut almost exclusively) the explosive growth of film production and distribution in the Twenties sparked a tremendous increase in the sale of popcorn at lobby concession stands. Rising popular demand made popcorn a commercial farm crop rather than a hit or miss proposition. The theatregoer looked forward to enjoying this delicious, inexpensive snack while vibrating to Valentino or mentally necking with Negri. Thousands of exhibitors found the regular addition to net equally delicious.



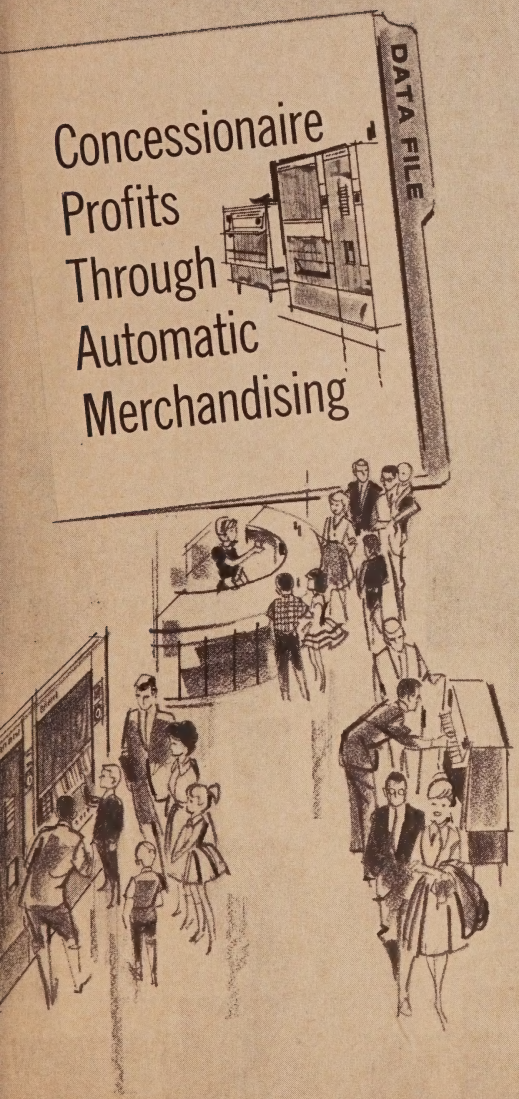
Popcorn became a staple, but to call coconut oil "seasoning" was, truthfully, a misnomer. As an effective heat treansfer medium —excellent. Surrounding each kernel in a bath of hot oil increased volume and reduced dud percentage. Having no flavor of its own, however, cocnut oil could not "season" corn in the true sense of the word,, but other inherent values have warranted its continued use.

In France, "one eats with the eye." This is just as true in popcorn as in crepes suzette. Sunny, golden kernels casading from a popper would have much more eye appeal to both Frenchmen and American consumers, as the color is associated with butter and its desirable flavor connotations. From 1921 until several years ago a simple, effective, satisfactory color additive (FD&C No. 4 Yellow) made this possible. It was inexpensive and did not burn out in the kettle.

During the cranberry cancer scare, government research scientists discovered a quantity of coal tar dye sufficient to color fifteen thousand pounds of raw corn might induce a carcinogenic tumor in a laboratory white rat. FD&C No. 4 Yellow was therefore outlawed by regulation and manufacturers of seasoning converted to natural or synthetic carotenes. These are reasonably satisfactory, but if it is colored corn you want, be sure you get what you pay for. Using a Lovibond Tintometer scale and the historical coal tar No. 4 as a standard for satisfactory color outturn on the popped corn, laboratory tests indicate conclusively a minimum reading on a Lovibond of 30-Red is necessary when using carotene colors to effect the same appearance on the finished popped corn provided by a coal tar 25-Red.

Some seasonings of 20-Red are on the market at one cent per pound over white oil. As an easy check, 30-Red will run approximately 1½¢ to 1¾¢ per pound over white oil, depending on the carotene color

(*Continued on page 50*)



Automatic merchandising opens new profit horizons for theatre concessionaires

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Popcorn Popping

(*Continued from page 48*)

employed. On the other hand, 20-Red (at about 1¢ per pound differential) does not favorably compare, as little or no color transfers to the corn.

By the middle of the Thirties some operators cast about for seasonings without the coconut oil disadvanages. Primarily these were the clumsy, hard-to-handle fifty pound pails, hardening at 76°F, low smoke point at 360°F, and volatile price movements.

To fill this demand, the industry developed a colored peanut oil which remained liquid at normal temperatures, could be packed in easily handled gallon cans, and included the extra safety and housekeeping factor of 450°F smoke point. Its source was a domestic agricultural product which, without government price support intervention, was competitive in cost and reasonably stable in price movements. (Remember, this was the Thirties.) By and large, however, most of the trade was satisfied with coconut oil seasoning and continued its use until the Pacific War forced total changes.

Anyone might think the popcorn industry was totally divorced from the effects of the war. Nothing was further from the truth. People had major money to spend on entertainment for the first time since 1929. The movies were first in the receiving line with queues forming at the box office and concession stand.

A chorus of woe rose with plenty of customers, ample raw popcorn, but no seasoning. Coconut oil, imported exclusively from the Philippines, became an early casualty. Most equipment was of the wet-pop type, so some fat, any fat—lard, shortening, beef tallows—found their way into the ever-hungry kettles. *A desperate few even tried mineral oil which affected the consumer in more ways than one.*

This need for a satisfactory wet-pop medium sparked the first new development in seasoning in almost twenty-five years. Popsit Plus was developed by Simonin of Philadelphia on the theory that a seasoning should "season" in the classic sense. To the top grade domestic vegetable fat available—peanut oil—butterlike flavor was added as an essential ingredient. Butterlike flavor in the oil, imparted to the corn while popping, was the simple but effective improvement. Popcorn popped in Popsit Plus looked better, tasted better, sold faster. The gallon can was a cinch to handle for the high school girl at the machine. The new concept of a liquid seasoning which popped, colored, and flavored corn simultaneously took the trade by storm. Its initial acceptance was nationwide and a new era started.

Parenthetically, with the end of World War II the importation of copra and coconut oil was resumed. Butterlike flavor combined equally well as in peanut oil, putting the trade in the happy position of a free choice.

In addition to new seasoning concepts, the war produced profound improvements in popcorn. By 1943 hybridizing techniques developed in the Thirties for field corn were successfully applied to various popcorn varieties. Popping volume ratios increased from an average of 20:1 to 28:1—a handsome bonus in the extra number of bags or boxes produced per batch. Corn processors did not stop there. Research continued, producing strains developing volume ratios of 36 to 38:1.

Some complaints have been raised on the light color of finished corn. Partly this is due, as discussed, to the need for heavier concentrations of carotene agents than necessary with coal tar derivative dyes. Further, the popped kernel in a modern high volume hybrid corn is 1½ to 1¾ times the size of its pre-war ancestors. With this much extra surface area to cover, more seasoning is required. For popping only, the historical four parts corn to one part oil is ample. For adequate color and flavor surface dispersion equipment manufacturers currently recommend a corn/seasoning ratio of 3-to-1.

Where popcorn is produced and consumed at point-of-sale, solid or liquid seasonings are optional. Other factors such as convenience in handling, measuring, low waste factor, a higher smoke point may weigh the scale of decision in favor of a liquid peanut oil seasoning.

In central plant popping operations, coconut oil alone is recommended. A time lapse of over three days between production and ultimate consumption demands a seasoning highly resistant to oxidative rancidity. In this area coconut oil offers the greatest protection.

We are indebted to Mr. John Ledden, vice-president, retired, Drew Chemical Corporation, New York City, and Mr. Francis Barnidge, president, Prunty Seed and Grain Company, St. Louis, for their gracious help in supplying certain historical and other information contained in this article. Other sources include data collected by the Popcorn Institute. Special thanks go to David F. Ryan, sales manager of C. F. Simonins, for gathering and writing up much of the story.

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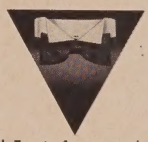

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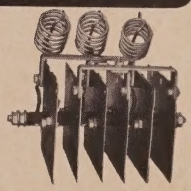

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Code Number		Page Number
1.	A.B.C. CONSOLIDATED CORP. (BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC., DIV.) In-Car Speakers	42
2.	A.B.C. CONSOLIDATED CORP. Concession Service	55
3.	AMERICAN MAT CORP. Floor Matting	30
4.	ASHCRAFT, C. S., MFG. CO., INC., THE Super Core-Lite 35/70 Projection Lamps	27
5.	BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC., DIV., ABC CONSOLIDATED CORP. In-Car Speakers	42
6.	BALLY CASE AND COOLER, INC. Bally Ice Cream Display Cases	59
7.	CARBONS, INC. Lorraine Carbons	53
8.	CAREW CORP. Carew Screen Towers	43
9.	CENTURY PROJECTOR CORP. Projectors, All-Transistor Sound Systems	21
10.	ECHOLS, S. T., INC. Snow Shavers	58
11.	EPRAD, INC. In-Car Speakers, Junction Boxes, Hot-Shot Heaters, "Car-Chek" Electronic Boxoffice Cash Control Systems	36, 37, 38, 39
12.	GENERAL REGISTER CO., DIV. UNIVERSAL CONTROLS, INC. Cash Control Systems	34
13.	GENERAL SOUND AND THEATRE EQUIPMENT LTD Canada's Theatre Supply House	78
14.	GIBSON LEE, INC. Lintex Collars and Fronts	50
15.	GLENCO REFRIGERATION CORP. Glenco Refrigeration	40
16.	GOLD METAL PRODUCTS CO. Snack Equipment	57
17.	HEYER-SHULTZ, INC. Unbreakable Metal Reflectors	53
18.	HYDRAULIC MFG. CO. Insect Electrocutors	43
19.	HURLEY SCREEN CO., INC. Super Optica and SuperGlo Screens	42
20.	I.A.T.S.E.	61
21.	INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND MOVING PICTURE MACHINE OPERATORS OF THE UNITED STATES AND CANADA	61
22.	KNEISLEY ELECTRIC CO., THE "Uni-Tron" Rectifiers	50
23.	KOLLMORGEN CORP. Projection Lenses	25
24.	MASSEY SEATING CO. (THEATRE SEAT SERVICE CO. DIV.) Theatre Seat Rehabilitation	53
25.	NATIONAL THEATRE SUPPLY CO. Simplex XL Projection and Sound Systems	17
26.	NORELCO MOTION PICTURE EQUIPMENT DIVISION, NORTH AMERICAN PHILIPS CO., INC. 70/35mm Projectors, Pulse-Lite Projectors	19
27.	NORTH AMERICAN PHILIPS CO., INC. (NORELCO MOTION PICTURE EQUIPMENT DIVISION) 70/35mm Projectors, Pulse-Lite Projectors	19
28.	NOVELTY SCENIC STUDIOS, INC. Theatre Decoration	13
29.	PATHE EQUIP. LTD. Britain's Most Comprehensive Supply House	32
30.	PEREY TURNSTILES Perey Turnstile Systems	15
31.	ROYAL CROWN COLA CO. Royal Crown Cola	47
32.	SIMONIN'S SONS, C. F., INC. Popsit Plus Popcorn Seasoning	45
33.	STAR METAL CORP. "Vittle Vendor" Self-Service Equipment	41
34.	STRONG ELECTRIC CORP., THE Futura Projection Lamps, Tufcold Dichroic Reflectors	23, 44
35.	TECHNIKOTE CORP. Technikote Screens	53
36.	THEATRE SERVICE CO., DIV. MASSEY SEATING CO. Theatre Seat Rehabilitation	53
37.	UNION CARBIDE CORP., CARBON PRODUCTS DIV. "National" Projector Carbons	29
38.	UNIVERSAL CONTROLS, INC. GENERAL REGISTER CO. DIV. Cash Control Systems	34
39.	VENDO CO., THE Automatic Merchandising	49
40.	WALKER AMERICAN CORP. Walker Screens	33
41.	XeTRON DIV., CARBONS, INC. Cinemeccanica Projection Systems, Xenon Cinemeccanica Lamphouses	31

HOW TO GET ADDITIONAL INFORMATION

For information on Products Advertised in this issue, circle the proper code numbers on reply card and mail. No postage needed if mailed in the U.S.

BE SURE TO ADD YOUR NAME AND ADDRESS AND THEATRE AFFILIATION IN SPACE PROVIDED AT BOTTOM OF REPLY CARD

T. C. issue of Apr. 7, 1965

PRODUCTS ADVERTISED:

Please send information relating to code numbers (advertised products, left) I have circled.

1	11	21	31	41
2	12	22	32	
3	13	23	33	
4	14	24	34	
5	15	25	35	
6	16	26	36	
7	17	27	37	
8	18	28	38	
9	19	29	39	
10	20	30	40	

Please send additional information on equipment or items written in below:

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Fill in and mail. • No postage required if mailed in U.S.

NAME .....

THEATRE or CIRCUIT .....

ADDRESS .....

STATE .....

(Theatre or company affiliation must be shown to receive requqested information.)

No Postage Stamp Necessary If Mailed in the United States

BUSINESS REPLY CARD
FIRST CLASS PERMIT #888, PHILA., PA.

Postage Will be Paid by Addressee

DEPT. T. C.
MOTION PICTURE EXHIBITOR
317 N. BROAD STREET
PHILADELPHIA, PENNSYLVANIA 19107

THEATRE CATALOG ISSUE

Information Service Department

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Please send information relating to code numbers (advertised products, back of page) I have circled.

1	11	21	31	41
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7	17	27	37	
8	18	28	38	
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10	20	30	40	

Please send additional information on equipment or items written in below:

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Fill in and mail. • No postage required if mailed in U.S.

NAME .....

THEATRE or CIRCUIT .....

ADDRESS .....

STATE .....

(Theatre or company affiliation must be shown to receive requested information.)

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Attraction Boards
Banners, Flags
Display Cases, Easels
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Signs
Trailers
Trailers, Special Announcement

AIR CONDITIONING

Air Conditioning Systems
Air Filters
Blowers
Diffusers
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CONCESSIONS

Bags
Beverages
Beverage Dispenser, Fountain
Boxes
Bun Warmers
Butter Dispenser
Candy
Coffee
Coffeemaker
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Chocolate Drink Dispenser
Concession Stand
Concessionaire
Canned, Prepared Foods
Cups
Cup Dispenser
Display Cases
Food, Frozen
Food Preparation Equipment
Fountains
Gum
Hamburger Grills
Hot Dog Machines
Ice Cream
Ice Cream Cabinets
Ice Cream Dispensers
Ice Machines
Malt, Shake Machines
Nuts
Pizza Equipment & Supplies
Popcorn
Popcorn Seasoning
Popcorn Warmers
Popcorn Machines
Refrigeration Units
Shrimp Rolls
Soft Drinks
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COIN VENDING MACHINES

Candy Vender
Cigarette Vender
Coffee Vender
Coin Changers
Drink Vender, Cup
Gum Vender
Hot-Cold Cup Venders
Ice Cream Vender
Juice Vender
Milk Vender
Nut Vender
Popcorn Vender
Sandwich Vender

DECORATION FURNISHING

Carpets
Carpet Cushion
Crowd Control Equipment
Curtains, Stage
Curtain Controls & Track
Decorators, Designers
Draperies
Drink Fountain
Fabrics, Wall
Flooring
Lounge Furniture
Mats, Rubber
Paint
Sand Urns
Stage Rigging
Tile
Traffic Control

HEATING

Fans
Furnaces
Heat Pumps
Humidifiers
Insulation, Thermal, Acoustic

LIGHTING

Aisle Light
Batteries
Color Wheels
Dimmers, Controls
Directional Signs
Emergency Light
Spot & Flood Lights
Switchboards
Transformers

MANAGEMENT

Theatre Forms and Systems, Personnel Training
Uniforms, Shirts

PROJECTION

Aperture Plates
Blowers, Lamphouse, Porthole
Carbons
Carbon Saver
Changeover
Dowsers
Film Cabinets
Film Cement
Film Coolers
Film Magazines
Film Reels
Film Rewinders
Film Splicers
Lenses
Motor Generator
Projectors
Projection Arc Lamp
Projector Parts
Pedestals
Rectifiers
Reels
Reel End Signals
Reflectors
Rewinds
Rheostats
Screens
Sound Equipment
Sprockets
Television, Theatre
Transformers

SAFETY SUPPLIES

Door Hardware
Exit Devices
Fire Alarms
Fire Extinguisher
Fire Hose
Kick-Push Plates
Ladders

SANITARY SUPPLIES

Carpet Cleaners
Chrome Cleaners
Deodorants-Disinfectants
Floor Cleaners
Glass Cleaners
Hand Dryers
Mops—Brushes
Soap Dispenser
Upholstery Cleaner
Vacuum Cleaners

SEATING

Auditorium Seats
Drive-In Seating
Seat Covers
Seat Cushion
Seat Reconditioning
Upholstery Material

SOUND EQUIPMENT

Amplifiers
Inter-Coms
Exciter Lamps
Microphones
Pre-Amplifier Cabinet
Public Address System
Recording Equipment
Sound Equipment, Theatre
Sound Heads
Sound Service Companies

TICKET OFFICE

Admission Signs
Boxoffices
Cash Control Systems
Change Making Machines
Coin Sorters
Tickets
Ticket Boxes
Ticket Machines
Ticket Registers
Turnstiles

DRIVE-INS

Admission Control Systems
Attraction Lights
Benches
Directional Lights
Dust Control Systems
Fences
Fireworks
Floodlights
Insect Controls
Flares, Light
Heater, In-Car
Miniature Trains
Paint
Picnic Table
Playground Equipment, Rides
Pools, Swimming
Post Lights
Quarter Midget Racers
Ramp Lights
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Screen Paint
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Speaker Cords
Speaker Cover
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Speaker Repair
Sweepers
Underground Cable

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THE NEW TECHNIKOTE XR-171 SCREEN

. . . The anti-static pearlescent screen that excels for both 35mm and 70mm.

USED FOR
"MY FAIR LADY"
CRITERION Theatre—N.Y. City
and
"The SOUND of MUSIC"
RIVOLI Theatre—N.Y. City

Years of research, testing and development have brought Technikote Screens to a state of perfection which will meet the most exacting projection requirements.

Technikote Screens are seamless in construction, have perfect uniformity of surface and will give the finest results for all systems of projection . . . and are unconditionally guaranteed.

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63 Seabring St., Brooklyn, N. Y. 11231
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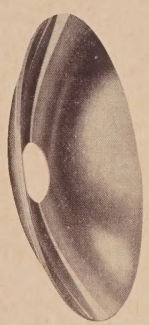
EXPORT-AMITY INTERNATIONAL
DISTRIBUTORS—AMITYVILLE, N. Y.

Unbreakable
METAL REFLECTORS



- MAXIMUM SCREEN ILLUMINATION
- GUARANTEED 5 YEARS
- NON-PITTING
- NON-TARNISHING

A Precision made Product.

Write for literature or see your Theatre Supply Dealer.

HEYER-SHULTZ, INC.
Cedar Grove • New Jersey

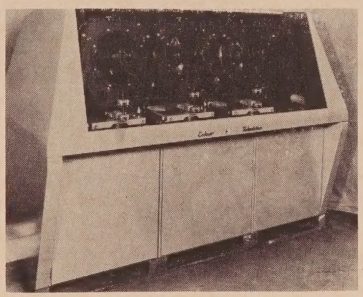
New Color TV Projector

■ A color television projector designed for large-screen showing to audiences of up to 2,000 and offering superior picture fidelity has been placed on the market by Ampex Corporation.

The 6710, which may also be used for monochrome projection, is especially suited for closed circuit telecasting in theatres and convention halls for product showings, sports or dramatic productions. It also has applications in medical instruction and in presentation of military tactical information.

The color projector is adaptable to a range of picture sizes, the largest being 20'x15'. It is engineered for a minimum of down time. A projection tube, for instance, can be replaced in less than three minutes.

A new standard of picture quality has been achieved, the company claims, with no observable misregistration in the center zone and excellent corner registration. Schmidt optics and 5-inch projection tubes operating at 50KV



6710 Color Projector

produce the highest level of picture brightness attainable on any projector of this type.

Resolution is high, due to a spot size of only 0.004" and comparably high standards of optical precision.

Picture quality is maintained by mounting the three Schmidt optical systems on a rugged common mount. All tubes except the projection tube are rated for 10,000 hours.

For transportability, the projector may be separated into units of less than 200 pounds weight. No realignment is necessary after reassembly.

The 6710 model is available for immediate delivery. It is built for Ampex by the Marconi Company, Ltd., of England.

Ampex also markets a complete line of closed circuit and broadcast television equipment, including portable and studio Videotape recorders and monochrome and color cameras, monitors, large screen projectors, distribution equipment, video switchers and other auxiliary equipment.

Symbols of
STRENGTH . . .

When business assets are checked, seating by Massey goes high on the list for quality that lasts and lasts. The strength of such enduring dollar-value is evidenced with passing years in its attendant economy. Let Massey work with you, on your seating requirements.

now featuring
MASCOFOAM SEAT CUSHIONS

More durable, more comfortable, safer. Fire and moth-resistant, won't lump, sag or mat. Moulded to "breathe" and may be cleaned. Ask for samples.

MANUFACTURERS:
Foam rubber & spring cushions; coverings.
DISTRIBUTORS:
Upholstery fabrics, general seat supplies.

MASSEY
SEATING CO.
100 Taylor Street, Nashville, Tenn.
Phone: Chapel 2-2561

THEATRE SUPPLY DEALERS
Please check your listing for correct data. Let us know early if changes are needed.

CARBON ARCS . . . for finest Projection . . . Compact Xenon Arcs

Lorraine Arc Carbons
division
• Brighter Light on Screen
• Longer Burning per Carbon
• More Economical . . .

XETRON products
division
XETRON LAMPHOUSES by Cinemeccanica • XETRON POWER SUPPLIES by Christie

CARBONS, INC. BOONTON, N. J.

Convert 4 Million Coin Mechanisms?

Vending Interests Seek To Stabilize Coin Content; Change Would Mean Conversion Or Replacement Task

■ Since World War II, coins, vending machines, and the American public have become very important to each other. Possible changes in the metal content of coins, because of decreasing silver supplies, could vitally affect this common interest.

It may sound incredible, but 58,000 times every minute Americans step up to a merchandise vending machine, deposit a coin, and make a purchase. This corresponds to a total of more than 83,000,000 transactions every 24 hours.

Coin telephones, coin-op laundries, parking meters, wall-type coin changers, juke boxes, toll booths, etc. are not included in this figure and account for an equally astounding number of consumer transactions each day. (For example, some 470,000 music machines grossed an estimated $419,000,000 in coins in 1963.)

More than 30 billion individual coin transactions were made by the American public while purchasing $3.5 billion worth of retail goods from 4.5 million merchandise vending machines in 1964, according to the National Automatic Merchandising Association.

The fastest-growing application of vending in recent years has been through lunch and refreshment services for employees in factories, offices, hospitals or military bases, and for students and faculty in colleges and universities.

An estimated 1,500,000 Americans now obtain at least one meal a day from vending machines where they work, and millions more rely on vended snacks and coffee breaks.

Any changes in the metal content of U. S. coins which would affect the operation of vending machines therefore have a vital impact on the public, as well as on food and refreshment services in most of America's business and institutional establishments.

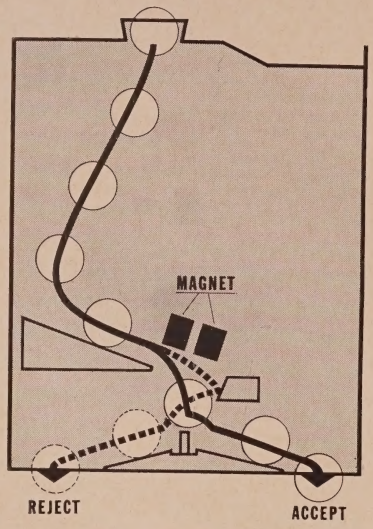
The coin mechanisms in present-day vending machines are a far cry from the primitive coin receptacles of earlier days. As the consumer's preference for vending machines increased, improved means had to be found to handle a larger volume and variety of coins, to make change automatically, and to separate foreign or damaged coins and slugs.

To do this job, most vending machines are equipped with a sophisticated coin-testing device. A little larger than a paperback book, it operates like a finely adjusted watch.

Its function is to separate coins by denomination (5¢, 10¢, 25¢, and 50¢) and to reject damaged, foreign, or spurious coins. An additional mechanism is used in vending machines which automatically give change for dimes or quarters.

Of the 4.5 million vending machines in use, an estimated 3.3 million machines are equipped with these coin mechanisms. So are approximately 470,000 music machines and 250,000 wall-type coin changers. Thus, more than 4 million of these coin mechanisms—although invisible inside the machine— are on the job around the clock, testing the consumer's coins and "authorizing" the machine to furnish him goods or services.

This mechanism puts the coin through two major series of tests in less than one second. In the first tests the coin is examined for its conformity to the proper diameter, thickness, and surface conditions.



This schematic drawing details the metallic content testing phase in a typical coin mechanism (only the dime coin path is shown). After being tested for diameter, thickness and surface conditions in the top portion of the mechanism (not detailed in this drawing), the coin passes through a magnetic field (labeled "Magnet"). The electrical resistivity of the coin's metallic content determines how much the coin will be slowed down as it passes through the magnetic field.

If the coin has the proper metallic qualities, the magnetic field action controls its speed in such a way that it drops into the "accept" path and activates the vending delivery mechanism. If its metallic content is such that the magnet does not slow the coin sufficiently, it is deflected into the "reject" path after passing the magnet. When the magnet test retards the coin's speed too much, it also drops into the "reject" path. A rejected coin comes back to the customer through the coin return opening.

The coin is then tested for its electrical resistivity and density. The metallic composition of the coin determines its actions and reactions during his sequence. Testing of the metallic content is based on the application of the so-called "eddy current principle," which measures the resistivity of the coin as it passes through a magnetic field. If the coin fails any of these different tests, for whatever reason, it is diverted back to the customer. If it passes all of them, it either sets the machine in action or it is held until enough coins are added to equal the stated purchase price.

Coin mechanisms now in use in this country are designed for present United States coinage. They would also work with coins which have substantially the same properties of resistivity and density. Significant alteration in the metallic properties of dimes, quarers, and half dollars would necessitate fundamental changes in the more than 4 million coin mechanisms now in use.

Retention of some silver content or a change to an alloy or laminated metal with compatible resistivity and specific gravity qualities would allow problem-free operation of existing mechanisms, without any inconvenience to the consuming public.

Any change to a noncompatible metal, however, entails serious problems of acceptance on the part of the American public, as well as operational havoc for the many industries which rely on vending machines for employee services. Insertion of an "old" dime in a vending machine, for example, would produce merchandise as before, whereas the "new" coin would simply be returned to the customer, as if it were a counterfeit or slug. Automatic vending cafeterias would virtually be out of operation, thus disrupting work and activity because no other means of furnishing the service to employees is available.

The problem of converting more than 4 million coin mechanisms in a short time would also be a phenomenal task.

Current production capacity of coin mechanism manufacturers is geared to new vending machine production of not more than 300,000 machines per year. A ten-fold increase of production almost overnight would be required. In addition, The actual replacement of coin units in machines on location would require many months, even if the new units *were* available immediately.

Finally, the design of new coin mechanisms could not be started until the specifications of new coins is decided and voted upon by the Congress. Considerable lead time would be required thereafter, for production and conversion.

About 25 per cent of all nickel and dime candy bars, 20 per cent of away-from-home soft drink sales, 16 per cent of cigarettes, $250,000,000 worth of coffee, more than 6.5 billion drinking cups and milk containers—these are typical illustrations of the annual retail sales through vending machines in 1964. Vended sales are "plus" sales and would in large measure be lost to the product manufacturers if a shutdown of vending equipment resulted from a change in coinage.

More than 80,000 persons are directly employed by vending machine operators and manufacturers, not counting more than 300,000 additional persons whose employment derives from supplying the products and services required by vending companies. Disruption of vending machine operation could lead to dislocation and unemployment of a significant percentage of these wage earners.

Practical solutions for "compatible" coins are feasible and have been specified through

(*Continued on page* 64)

DO SOCKO LOBBY BIZ, BLUES-FREE BOOST YOUR TAKE, BOOK ABC

Profits go up, concession worries vanish, when ABC runs your lobby biz for you.

The reason is simple, the results gratifying. ABC's experts put nationwide concession know-how (that has earned the highest per capita sales in the industry) to work for you. You're free to keep your mind where it belongs — booking pix to draw top gross.

We do the work — and the worrying. All you do is bank the monthly check. (We'd do that for you, too; but some things a guy would rather do himself.)

Make us prove that ABC can boost your take from concessions.

ABC
CONSOLIDATED CORPORATION

Write, or call collect, now.

ABC CONSOLIDATED CORPORATION • 333 S. BROAD ST., PHILA., PA. 19107 • AREA CODE 215 PE 5-5966

Offices in all Principal Cities

Here's what ABC does to make you more profit

Hires, trains, and supervises sales staff; handles all bookkeeping; assures airtight cash control; supplies top quality, profit-making merchandise; originates and pays for sales-boosting merchandising; plans, furnishes and installs modern equipment; gives you fast, on-the-spot service from an efficient local organization that knows your market.

Promotions For The Drive-In Concession Stand

Theatre Confections Ltd. Maps Out Complete Plans For Building Customer Interest And Higher Sales

(Editor's Note: The Drive-In Department of Theatre Confections, Ltd., has prepared this series of special promotions with the idea that trained attendants, good intermission scheduling, and the use of concessions trailers are basics that can be supplemented by a conscientious effort on the part of the concession manager to promote and merchandise the items his stand is selling. We wish to thank G. R. Dillon, of the TCL Drive-In Department, for making this material available to other theatremen. As TCL advises, you can "hoist the sales in every drive-in location by drawing the attention of the patron to the Snack Bar." We encourage you to adopt some of the many suggested promotions to your theatre. They will certainly have a positive effect on your concession sales!)

LUCKY LICENCE NUMBER

One, two, or three licence numbers can be selected at random each night. If three are selected, the first one should be posted shortly after the concession opens, the second shortly before the show starts, and the third number during intermission. The Bulletin Board for posting the licence numbers should be located in a prominent location in the Concession Stand.

Suggested Script

"Good Evening Ladies and Gentlemen: There is still time to visit our clean, modern refreshment stand, located in the center of the grounds directly behind the projection booth, where there are trained courteous attendants to serve you. Enjoy delicious hot dogs, ice cream, ice cold drinks, hot, freshly popped popcorn, and other taste tempting treats.

As an added feature, each night we select at random, three licence numbers of cars entering the theatre. The numbers selected are posted on a bulletin board located in the Concession area. Don't forget to check the bulletin board for tonight's lucky licence numbers. If your licence number is selected, you will receive a double pass to the Skyway Drive-In Theatre, and two gallons of gasoline from Smith's Service Station."

Subsequent Announcement

"Hello again folks: we have just added another lucky licence number to the Bulletin Board in our concession stand. I would suggest all of you going over to the stand to see if you are one of the lucky winners. Remember—tonight's prize for the lucky licence is a double pass to the Skyway Drive-In Theatre and two gallons of gasoline from Smith's Service Station.

Stretch your legs and come over to the Concession Stand where you will find piping hot hot dogs, freshly popped popcorn, and a number of other taste tempting treats.

MYSTERY TUNE CONTEST

(1) Select a current hit record each night preferably without lyrics or an old "standard."

(2) The record should be played shortly after the box office opens and two or three times with suitable P.A. Announcements before the show commences.

(3) Scratch pads and pencils should be provided in the Concession Booth along with a container in which the patrons can submit their guesses.

(4) Approximately ten minutes before the show is scheduled to start, the Mystery Tune should be played with an appropriate P.A. announcement.

(5) Sometime before the intermission, a draw should be made and the first correct answer drawn is the winner. Name of winner should be announced at the start of the intermission.

SUGGESTED SCRIPT

Opening Announcement

"Good Evening Ladies and Gentlemen: Welcome to the . . . . . Drive-In theatre. If the youngsters are with you, make sure that they visit our modern playground located just under the screen tower. Ladies' and Men's restrooms are located on each side of the Concession Stand directly behind the projection booth in the center of the grounds.

"For your added enjoyment, from now until showtime, you will be entertained by the latest records. The first record we play tonight will be your Mystery Tune. If you think you can identify it, go to the Concession stand and deposit your answer in the Mystery Tune box. The winner of tonight's Mystery Tune Contest will be announced at the beginning of the first intermission and will receive 24 bottles of Pepsi-Cola" (or appropriate gift promoted from anyone of your suppliers).

Subsequent Announcement

"Ladies and Gentlemen: We are going to play the Mystery Tune once again so that each one of our patrons will have an opportunity of naming tonight's Mystery Tune. Your answer should be deposited in the Mystery Tune Box located in the Concession Booth. You have plenty of time to visit the Concession Booth and name the Mystery Tune. Don't forget tonight's prize is 24 bottles of Pepsi-Cola."

MAGIC WORD CONTEST

In the contest, the name of one of the products sold in the concession stand is selected (e.g., Hot Dogs, Popcorn, etc.) and the word selected is the MAGIC WORD for the evening.

The purpose of the contest is to bring patrons to the Concession Bar at slow periods, which would vary in every location. Select the time in your Theatre when business is usually slack and arrange with the manager to make the announcement explaining the contest just prior to that time.

The winners of this contest are the first five patrons ordering the item chosen as the MAGIC WORD. The winners obtain these items free of charge.

SUGGESTED SCRIPT

Opening Announcement

"Hello again folks: I hope you are enjoying our program of recorded music. There is still ample time to visit our modern refreshment stand located in the center of the grounds directly behind the projection booth.

As an added feature, each night we select a magic word which is one of the taste tempting treats sold at the Concession Stand. For the next ten minutes, if you use the magic word while at the Concession Stand, the treat will be on us, so let's all stretch our legs and meet our friends and neighbors at the Concession Stand."

KNOW THE STARS CONTEST

This contest will not only bring people to the concession stand, but it also keeps your patrons movie minded. No doubt a number of your patrons have a keen interest in the movie industry and their stars, and this contest is based on the fact that a number of stars, although married, use their single names (e.g., Sandra Dee's married name is Mrs. Bobby Darin).

Select a well-known star and announce their married name and request your patrons to identify the star. If possible, select a star from a coming attraction so that a plug for the picture can be worked into your script. Containers for submitting answers should be placed in the concession area along with a supply of pencils and paper. Sometime between the time the show starts and intermission, have someone draw the answer from the container. The first correct answer drawn will be the winner and the name of the winner should be announced at the start of the intermission.

SUGGESTED SCRIPT

Opening Announcement

"Good evening, ladies and gentlemen: Welcome to the ——— Drive-In Theatre, ———'s favorite showplace. If the youngsters are with you, make sure they visit our modern playground located just under the screen tower. Ladies' and men's restrooms are located each side of the Concession Stand directly behind the projection booth in the center of the grounds.

For your enjoyment from now until showtime, you will be entertained by the latest recorded music. As an added attraction tonight we are conducting a contest called "How well do you know the stars?" You have all seen and enjoyed such stars as Doris Day, Joanne Woodward and Elizabeth Taylor, but do you know their married names? To test your knowledge, we have selected the married name of a well-known star.. She co-starred with Rex Harrison in "My Fair Lady" which can be seen at this theatre starting this Friday. Place your answers in the container provided at the Concession Stand. The first correct entry drawn will be the winner and the name of tonight's winner will be an-

(Continued in next column)

nounced before the end of the first show.

The winner of tonight's "Know The Stars" contest will receive (state prize), so drop over to the Concession Stand located in the center of the grounds and submit your answers. At the same time, you will be able to visit with your friends and neighbors."

SCRAMBLED WORD CONTEST

Any word can be used for this contest: e.g., name of Drive-In, name of feature, manager's name or town or city, day of the week, etc.

When a name has been selected, scramble the letters and place them on a sign reading "Tonight's Scrambled Word Is." The sign should be placed in a prominent location in the back-bar of your concession stand. Scratch pads and pencils should be provided in the Concession Booth, along with a container in which the patrons can submit their guesses. Name of winner should be announced at the start of the intermission. First correct answer drawn will be the winner.

SUGGESTED SCRIPT

Opening Announcement

"Good evening, ladies and gentlemen: There is still ample time to visit our clean, modern refreshment stand, located in the center of the grounds, directly behind the projection booth, where there are trained courteous attendants to serve you. Enjoy delicious hot dogs, ice cream, ice cold drinks, hot, freshly popped popcorn, and other palate tempting items.

As an added feature, we have a new contest for you tonight, called the "Scrambled Word Contest," which everyone can play. Your theatre manager has selected a word and the letters have been scrambled and posted in the concession stand. When you visit the stand try your luck in unscrambling this word. (Clues as to the type of word selected should be given here, e.g., "it's a well-known male star"). The winner of tonight's scrambled word contest will receive (state prize). The correct answer and the name of the winner will be announced a the beginning of the intermission.

PRIZES

Prizes for the various contests need not be expensive as long as they are useful. A large number of prizes can be obtained by contacting local suppliers and other merchants, for example:

SOFT DRINKS—Local branches of Soft Drink companies, as well as franchise bottlers, are usually quite willing to tie in with this type of promotion.

COOKED MEATS—Your supplier of weiners in most cases sell a variety of cooked meats such as hams, which would be very acceptable to the average family. We would suggest that you discuss your plans with the representative of the packing company now serving you and see if they are willing to cooperate.

GROCERIES — Gasoline, grease jobs, car washes, etc. We would suggest that you contact service stations in the vicinity of the drive-in and see if they are willing to tie in with our promotions.

THEATRE PASSES—Passes to your Drive-In Theatre always a welcome gift.

In addition to the above, merchandise sold in the concession can be used from time to time as prizes.

The above are suggested ways and means of obtaining suitable prizes at very little cost and we are quite sure that each of you with a little thought and ingenuity can promote all kinds of suitable gifts.

Carpet Selection

(*Continued from page 28*)

side cleaning firm.

Done properly, shampooing will restore the color and pile texture of carpet and allow it to dry overnight, ready for use the next day. Some of the recently-introduced shampoos claim to have rapid-drying properties when applied as a foam; allowed to dry, the resulting powder may simply be vacuumed up.

Should damage produce loose ends or snags causing an uneven surface, these should be clipped with scissors as soon as possible, but *never* pulled.

Burns from cigarettes and matches may cause a charred or glazed spot. The blackened ends of tufts may be carefully clipped with scissors, then treated with the detergent-vinegar-water solution used for spot removal and gently brushed.

With regular, adequate maintenance carpet will give many years of service. The important thing is to establish a maintenance routine early and follow it faithfully. Great flexibility of periodic and project maintenance is possible with carpet when the simple daily and weekly cleaning operations are performed regularly.

Should small sections of carpet require patching, this is a relatively simple procedure for a skilled carpet mechanic. For smaller jobs and larger replacement of worn heavy-traffic areas, it is best to use pieces or lengths of the original carpet to ensure more perfect matching. Some extra material should be provided for in the original order.

SNACK VOLUME/PROFITS are greater--per sq. ft....with Gold Medal Snack Equipment

POPCORN | SNO-KONES | COTTON CANDY | CARAMEL CORN

Everyone loves snacks and good snacks build traffic! You can earn up to 90% profit on every sale. . . with Gold Medal's compact, profit-making equipment.

POPCORN

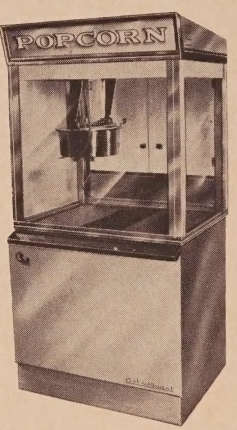
STILL THE #1 PROFIT MAKER!

America's favorite snack produces the greatest profit of them all—over 8c profit for every 10c sale.

New Astro-Pop gives you—

- Best exterior/interior appearance
- Greater popping capacity
- More reliable performance
- Lowest price
- Up to $51.75 sales per hour

Can be used as a separate unit or as part of a Snack Bar.



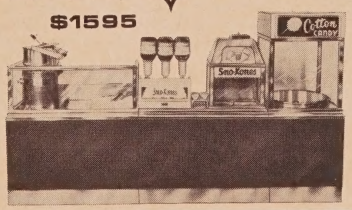
$895

Modular SNACK BAR Units

Gold Medal Modular Snack Bar Units give greater profits —in minimum space. Choice of 14 separate, but completely interchangeable units provide a continuous counter with a built-in look, to fit your specific desire and requirement. Buy part now and add later.

This unit (popcorn, Sno-Kones, cotton candy) will produce $225 sales per hour, or—$178 profit!

$1595



If you are not in the snack business profitably, it will pay you to send today for full details and the complete Gold Medal Catalog.

GOLD MEDAL PRODUCTS CO.
1877 FREEMAN AVE. • CINCINNATI, OHIO 45214

Cinerama •

Las Vegas

■ The world's first stressed skin aluminum dome designed for a motion picture theatre is the Las Vegas Cinerama Theatre, constructed by Paradise & Viking Rds. The 992 seat ultra-modern Cinerama theatre was constructed for exhibitors William R. Forman and Harry L. Nace.

The Mahon Dome, a revolutionary piece of structural engineering on the geodesic principle, was developed by the western division of The R. C. Mahon Company, steel and aluminum fabricators, in Torrance, California.

The lightweight Geodesic Dome considered by some as the theatre of the future, is exceptionally practical for the exhibition of Cinerama. A partial sphere offering a self-supporting building with maximum column-free floor space, it affords unlimited versatility for attractive interiors. The new engineering principle of a sphere within a sphere offers an interior acoustical dome which also supports fixtures and fireproofing.

Its unique safety factors give the dome a considerable edge over the conventional theatre. For example, its light weight construction and resiliency reduce earthquake inertia loads on supports, preventing collapse or shattering.

The weight of the entire structure is one-thirtieth of the only other Cinerama Dome in existence, a pre-cast concrete structure at the corner of Sunset and Ivar in Hollywood.

Cinerama executives envision hundreds of Mahon Dome Cinerama Theatres, not only in the U. S., but in Europe, Asia and Latin America. The structure is called 50 years ahead of its time. Supporting its own weight without spacewasting, vision-inhibiting pillar or suspensions, it offers design and beauty for Cinerama and is one of the most economical buildings in motion picture history.

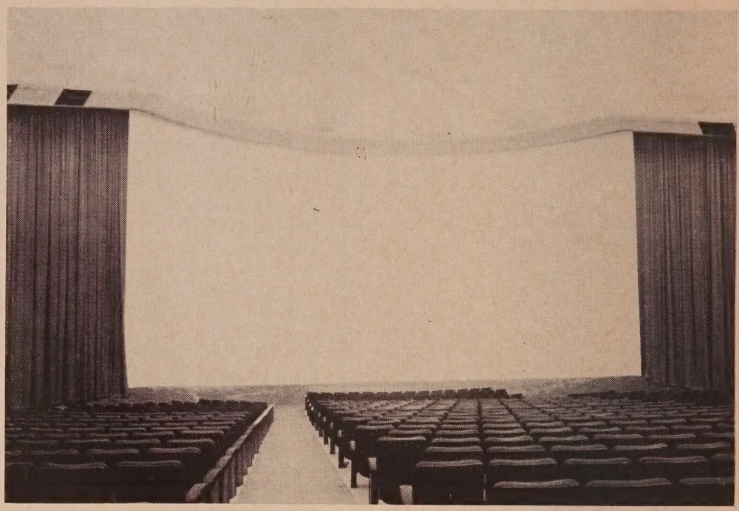
The richly appointed interior is highlighted by a royal blue decor throughout, accented by walnut woodwork. Included in the royal blue decor are the draperies that encircle the inside of the dome, the carpet, and the seats.

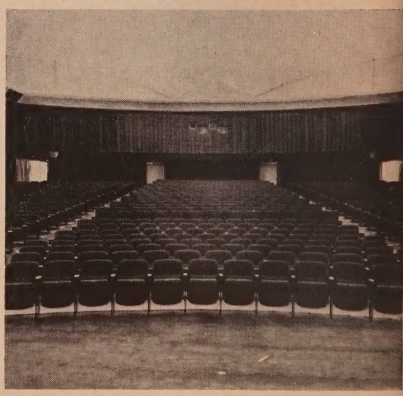
The seats feature the very latest in a scientifically designed rocking chair, engineered for the ultimate in comfort and beauty.

Perry Neuschatz, AIA, designed the structure for Nace. It was constructed by the E. L. Farmer Construction Co. of Phoenix, Arizona.

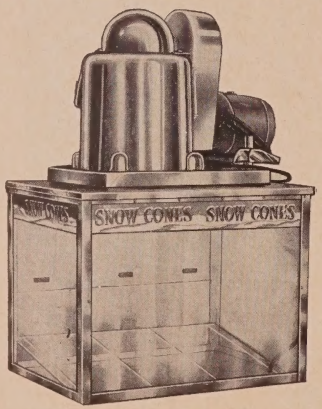
Equipment Credits

Owner: ..... Wm. R. Forman & Harry L. Nace, Jr.
Architect: ..... Perry Neuschatz
Seating Capacity: 992
Carpeting Color: ..... Royal Blue
Draperies: ..... B. F. Shearer Co.
Projectors: ..... Norelco
Seating: ..... Heywood-Wakefield Co.
Screen: ..... Louvred 90' x 43' Cinerama
Sound: ..... Surround
Supply Dealer: ..... B. F. Shearer Co.





SNOW CONES



INCREASE THE PROFIT

percentage of your snack bar with SNOW CONES. Use this Echols Improved Snow Shaver with reserve capacity for "peak" periods.

Polished Aluminum ! !
Attractively lighted case ! !
As Shown $325.00

See your local dealer or write:

S. T. ECHOLS, Inc. BOX 1612
BISMARCK, MISSOURI

Cinemeccanica's

Victoria 8

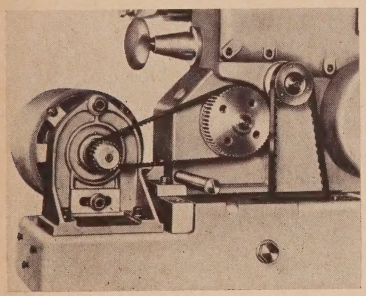
Continued from page 33

Victoria 8. The single lens holder is of very rugged construction and will accommodate the mounting of very heavy lenses up to a maximum diameter of 5 inches.

The maximum diameter lens in general use today is 4 inches and the single lens holder is fitted with an eccentric ring adaptor,, from 5 inches to 4 inches, which allows centering of the lenses on the optical axis for both 35 and 70mm films. Upon request, the single lens holder can be supplied with remote control—using a biphase asynchronous motor and suitable gearing. The anamorphic lens holder is of the hinged type and is attached to the main frame of the projector. It can be delivered in various versions for the use of different type anamorphic lenses.

In spite of the fact that the new type dichroic mirrors have greatly reduced the heat concentrated on the film and film gate, when lamphouses of very high lumen output are used, the cooling problem in a projector is still of great importance. The Victoria 8 projector provides both air and water cooling.

The air cooling uses a centrifugal blower with an independent motor which is mounted directly on the non-operating side of the



View of non-operating side of Victoria 8 shows drive belts and blower at far right.

projector and draws the air through a nylon filter. This air passes through a rectangular casting which is designed much like a funnel to form an air movement of high velocity which crosses the film frame without exerting a pressure which could possibly cause the film's deformation. The air comes out from the upper part of the shutter housing, having cooled the entire gate bracket so that even with rather high arc currents it is in many cases unnecessary to use water cooling.

The water cooling is obtained through two parallel circulating paths, the first in the gate area and the second in the shutter housing. Input and the output fittings are at the bottom of the shutter housing. Owing to the great efficiency of the air cooling, the projector, although subjected to high heat can work, at least temporarily, without water. In installations where moderate size lamphouses are used, the water cooling can be completely left out without any danger of overheating the film. Of course, it is recommended that dichroic reflectors be used in such an operation.

The Victoria 8 upper and lower magazines have the main frame made of a die cast aluminum alloy, which is stengthened by ribs in order to eliminate any extra arm casting. The lower magazine is bolted to the main projector table, the upper one to the projector frame, and both have a capacity of 5,900 feet.

Optical Sound System

The optical sound head of the Victoria 8 projector is mounted directly in the lower part of the projector housing and, as is the case with all first class sound heads, is fitted with a magnetic flywheel and oil-damped flutter supresser. The measurable flutter is well below the maximum standard of 0.1% and, in spite of the fact that the sound head is mounted in the projector housing, it does not present any undesirable effects due to vibration transmitted by the running parts in the projector.

Such results have been obtained by reducing to the very minimum the projector vibration and particularly to the rigid structure of the aluminum alloy die castings used in this projector. A prefocussed type exciter lamp is used which presents a horizontal filament to the optical system. The alignment and focusing adjustments for this optical system are easily accessible.

Magnetic Sound System

The magnetic sound head is mounted above and to the front of the main projector mechanism. In this position, it is very easy to thread for magnetic tracks or bypass the soundhead when optical reproduction is desired. The magnetic soundhead is fitted with a flywheel and an oil damped flutter supresser; any remaining flutter, as is the case in the optical soundhead, is well below that standard established for this type of reproducer.

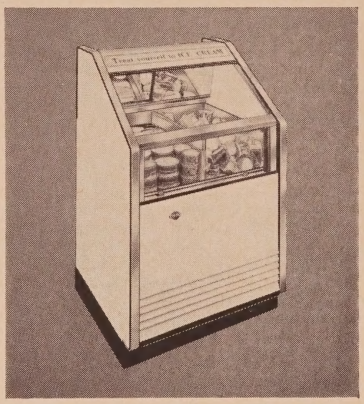
In the 70/35 model a ten element cluster is used which is simply rotated to obtain either four track or six track sound. The construction of this soundhead is such that no change other than the pickup cluster rotation is necessary when changing from 35 to 70mm operation and vice versa. If the soundhead was originally purchased as a 35mm system, convertible to 35/70mm, it becomes necessary to replace the four element cluster with the 10 element cluster. The magnetic soundhead is mounted in a rigid die cast aluminum housing which is attached to the front of the projector mechanism with bolts and locating pins. Inside the housing a mumetal screen is mounted for shielding against stray magnetic fields. The rollers are made of a special selflubricating nylon and the drum is made of special copper, having a non-magnetic characteristic.

On special request the Victoria 8 projector can be equipped for remote control of the lens focusing, framing and sound volume.

Widespread Installations

Many hundreds of Victoria 8 projectors are installed—both 70/35mm and 35mm convertible versions—in large and medium-sized theatres throughout the world. Its design, and the application of high standards in manufacture and assembly rank it with the best 70/35mm projection equipment made today. In addition, the conversion feature of the 35mm model offers exhibitors the possibility of modernizing their booths with projectors capable of running all types of films.

New Bally ice cream merchandisers make extra refreshment sales

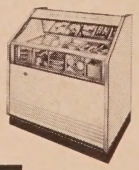


Patrons are tempted to add ice cream novelties to their refreshment purchases when the dramatic displays in Bally Merchandisers go to work.

New design is outstanding when featured as a single display . . . or blends perfectly into counter lineup. Made with new features including urethane moisture-proof insulation . . . unconditional 5-year guarantee.

Model TI-30 above for theatre lobbies, 30" long. Approx. 889 novelties.

Model TI-43 to right for drive-ins, 43" long. Approx. 1216 novelties.



Bally

Bally Case and Cooler, Inc., Bally Pa.

Write Dept. MPX for more details.

Cinemotion Livens POP And Screen Ads

Newly Developed Point-Of-Sale Uses For NSS Device Create Visual Impact In Theatre Ad Material

■ As a result of its constant search for new showmanship aids for the exhibitor, National Screen Service has, within the past year, introduced a completely new concept in point-of-sale advertising.

Cinemotion is an animating device which enables a specially treated translucency to achieve a variety of motion effects. Among these effects are "turbulence," "linear motion," "motor turns," "blinks," "flashes," "chases," "checker-board and diamond effects," "twists," "turns," "ascents," and "descents." Any or all of these animations can be employed on appropriate parts of the same display.

When used in the form of theatre lobbies and front displays or on the theatre screen in special trailers, merchant ads, feature presentation leaders, and coming attraction daters, Cinemotion evokes a new kind of eye-catching characteristic in a manner heretofore impossible, except at much higher cost.

Polarization Effects "Motion"

Cinemotion is based upon the simple scientific principle of light polarization. (When a beam of light is obstructed by a polarizing filter, it will travel and be visible in only one pre-determined plane, rather than radiating over a 360-degree circle.) The basis of a Cinemotion display is a continuously rotating polarized disc illuminated from the rear by two fluorescent tubes. As the disc rotates, the angle of polarization is constantly changed. Thus, complementary areas of the polarized Cinemotion translucency are successively visible for fractions of a second. The result is the effect of "motion." Because of the painstaking exactness required in the production of a Cinemotion display, polarized areas of each translucency must be individually applied by hand.

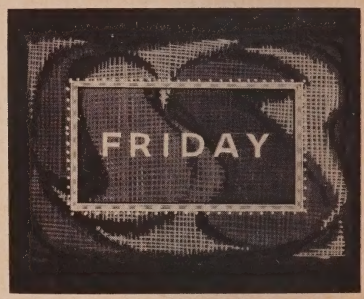
Walnut Display Case

The Cinemotion display mechanism can be installed inside any existing theatre front or lobby wall case that is at least eight inches deep. Where physical limitations preclude custom installation, National Screen Service supplies a handsome walnut Cinemotion display case. It can be used either mounted on the wall or as a floor display, standing on removable legs. In any event, the Cinemotion unit is operated from any standard electric outlet. All parts are fully guaranteed, and exhibitor subscribers to Cinemotion service receive regular changes of displays for each feature attraction. As an additional convenience to exhibitors, National Screen has recently introduced Cinemotion Ad-Panel Service. Similar in appearance, size, and operation to the standard display unit, the ad panel case contains spaces for local merchants' ads. Thus, by selling ad space on the display case, an exhibitor cannot only avail himself of the full advantages of Cinemotion without cost, but he can even show a profit on each Cinemotion ad frame.

Attractive Cinemotion lobby display lends excitement and motion to an action-packed science-fiction feature display. Note panel at top of display with space for local merchant ads.

An important out-growth of Cinemotion lobby displays is the use of Cinemotion animated effects for projection on to the theatre screen. **It is important to note that no additional equipment of any kind is needed for Cinemotion projection all effects being contained on the frame itself.** Thus, far, National Screen Service has made available such new items as Personalized Feature Presentation Leaders, a complete line of Coming Attraction Daters, Merchant Ad Backgrounds, and Coming Attraction Leaders. All these are available either in Eastman Color or black-and-white.

In addition, the Cinemotion process is readily and inexpensively adaptable to any specific needs of the exhibitor.



Cinemotion on film provides animated effects for projection on theatre screens. No additional campaign equipment is needed for Cinemotion projection.

FOR THE BEST IN MOVIES ENJOY THE FOX
FOR THE BEST MERCHANDISE SHOP AT...
THE SHOP RITE SUPERMARKET
NOW SHOWING
DEAN MARTIN KIM NOVAK
RAY WALSTON

Handsome merchant ads form background for colorful lobby displays and provide exhibitors with the opportunity to enjoy Cinemotion at a profit.

The ad panel case can be changed easily by the exhibitor. NSS provides a complete line of accessories for the Cinemotion displays.

Extra Tracks For MultiLingual Sound

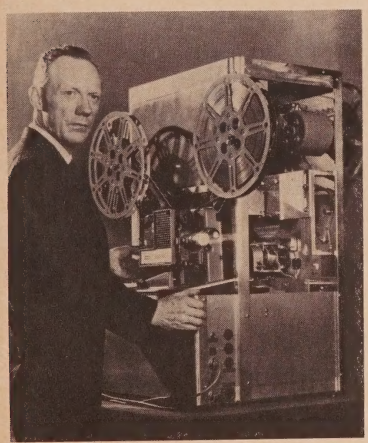
Switch Tunes In One of Five Languages

■ Nine times a day audiences in the 500-seat auditorium at the Sermons from Science Pavilion sponsored by the Moody Institute of Science, watched sound movies showing the interrelationship of science and religion, and heard a perfectly-synchronized commentary in French, Japanese, Norwegian, Swedish, Spanish, Italian, Mandarin, German, Korean, Armenian, Danish, Finnish, Greek and English.

At each seat there is a plastic earphone and a five-position switch. The foreign-language speaking visitor uses a selector switch to tune in one of the five foreign language sound tracks recorded specifically for that film.

Five Tongues At Most

All films do not carry all 13 languages. The most any can carry is five in addition to English, and these five vary from film to film. For example, the original schedule included a film shown at 12:00 noon, "Dust or Destiny," in Mandarin, Spanish, French, German, and Japanese. "Hidden Treasures," was shown at



Graflex 16 projector speaks English like a native; its mechanically-linked other voice-box—the Stancil-Hoffman S-7 Reproducer at the right, speaks 13 foreign tongues, five at a time.

4:00 in Danish, German, Japanese, Norwegian, and Swedish. And the 6:00 film, "The Mystery of Three Clocks," was in German only. All films had an English language commentary reproduced by the main speakers at the screen, along with the music and sound effects.

All these languages are spoken in the Sermons from Science Pavilion by a Stancil-Hoffman S-7 Reproducer which plays back the commentaries prerecorded on 16mm magnetic film. It is mechanically linked to the Graflex 16 sound motion picture projector which shows the picture and picks up the optical main English language, music, and effects sound track, which is played at the screen. A gear box reduces the projector's 1440 rpm to the 900 rpm required by the reproducer. This mechanical link keeps pictures and languages in perfect synch, so the program does not turn into a modern-day Babel.

Developed By Bible Institute

The ingenious sound-projection system was worked out at the Moody Institute of Science in California, a ministry of the Moody Bible Institute of Chicago.

Small Hand Mike

A quality omnidirectional dynamic microphone especially adapted for applications in which small size and excellent voice characteristics are essential has been announced by Shure Brothers, Inc., Evanston, Ill. The new unit is only 2⅝-inches long and ¾-inch in diameter.

International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada

Affiliated with the AFL-CIO-CLC

RICHARD F. WALSH
International President

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General Secretary-Treasurer

Suite 1900
1270 Avenue of the Americas
NEW YORK 20, N. Y.

Soviet Cinematography Today

Soviet Correspondent Discusses Russian Movie-Going Preferences

By Vladimir Pozner
Correspondent
Novosti Press Agency

(Editor's Note: The following article, made available to us by the Press Department of the Embassy of the USSR in Washington, D. C. is presented as an attempt to deepen the understanding of exhibitors, whether American or Brazilian or Russian, that motion pictures are one of the strongest forces working towards international communication. Many exhibitors have shown such Soviet classics as "Ballad of a Soldier," or "Quiet Flows The Don," or "A Summer To Remember." With the continued exchange of motion pictures, it is of interest to all that the reactions and preferences of audiences abroad be examined. Mr. Pozner's synopsis of the Russian industry is concise and informative. We hope you enjoy it.)

■ The change that Soviet cinematography has overcome during the past decade mirrors a profound reassessment of the aims and goals of film art—a process that has affected both preeminent masters and brash newcomers.

As of today, Soviet movies are no longer burdened with the loquaciousness and grandiloquence of the past, neither are they bombastic, sugary or pretentious; the tendency is toward simplicity, even asceticism, sober clarity, poetry and truth. Hence the emergence of such films as "Ballad of a Soldier," "My Name is Ivan," "Predsedatel" ("The collective farm chairman"), and "I am 20."

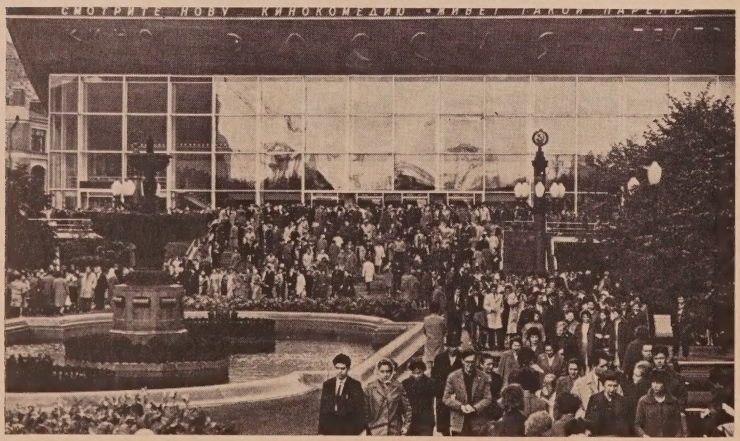
The change has been both in quality and quantity. In the 1950's, the Soviet cinema industry produced from 10 to 15 films a year —now it is slightly over 100. The majority are made by four major studios: Mosfilm, Gorky Studio (both Moscow); Lenfilm, Leningrad; and Dovjenko Studio, Kiev. Of the fifteen Soviet republics, thirteen have one studio apiece for feature films, the Ukraine has two, and the Russian Federation—four.

Each of the studios has its personnel, including actors and film directors, who are paid year-round by the studio. This system, quite different from that practiced in the West, works out the following way. A top film director receives a monthly wage of up to 500 roubles ($550) for nine months. After that period he must begin working on a film, otherwise his wage will be cut. The most a director can make from one film is 8,000 roubles ($8,800). A star's monthly wage is lower—about 300 roubles ($330). The most a star can make from a film is 700 roubles ($770).

The net result of this system is both good and bad. The actor does not depend on any agent and is paid directly by the studio. Neither he, nor the film-director, need worry about their daily bread.

The playwright is in a different position. Strictly freelance, he gets no monthly wage from anyone, but can make up to 24,000 roubles ($26,400) on a film—three times as much as the director.

Nowadays, new economic measures are being worked out. A new experimental film studio has been created based on new principles. Actors and directors will be hired only for the filming period, but will have greater incentive. A director, for instance, will be able to make up to 25,000 roubles, or $27,500, depending on the quality of the film.



The "Rossiya" ("Russia") movie theatre in Moscow seats 2,000. Built in 1961 for the 2nd International Moscow Film Festival, it is now the Soviet capital's most popular movie theatre.

Notwithstanding various drawbacks, Soviet cinematography has scored some notable successes during the past few years at different international film festivals. To name a few: "The Cranes are Flying"—Grand Prix, Cannes, 1958; "Fate of a Man"—Big Gold Medal, Moscow, 1959; "Lady with the Little Dog"—Best Presentation, Cannes, 1960; "Ballad of a Soldier"—Special Prize of the Jury, Cannes, 1960, Golden Gate Prize, San Francisco, Best Presentation, Cannes, 1960.

Also "My Name is Ivan"—Golden Lion of San Marco, Venice, 1962; "Wild Dog Dingo" —Golden Lion of San Marco, Venice, 1962.

Probably the two most interesting recent films are "I am 20" and "Predsedatel." Both of these films have attracted wide attention in Russia, and, although totally different in theme matter, treatment and style, they furnish the key to the question "What kind of movies do Soviets like?" To begin with, both are realistic and deal with contemporary problems.

"I am 20," directed by Marlen Khutsiyev, with a variety of ethical and moral problems of youth, Saltikov's "Predsedatel" with the complex problems of a village life. Both are honest and critical and pose problems without necessarily giving all the answers. In short, they make people think, *including those who find it easier not to do so.* They show us the way we are—good and bad, strong and weak, happy or fed up with life. Thus, the man on the screen becomes our Everyman, we identify with him. We watch the dynamic square as if it were a mirror, and carry judgment on ourselves.

This attitude to a certain extent is also the key to understanding the Soviet reaction to American movies shown here.

America and Russia, on the basis of a reciprocal cultural exchange program, trade musicians, artists, scientists, students, exhibits, magazines ("Amerika" and "Soviet Life"), and films.

Probably the most popular American movie to the time of writing was "Twelve Angry Men." At the Third International Moscow Film Festival "Judgment at Nuremberg," "The Defiant Ones" and "West Side Story" were among the most popular. On the other hand, "Rhapsody" and "The Great Caruso" (both exchange-program results) resoundingly flopped.

All this does not mean that the Russians like only serious matter. "Roman Holiday" and "The Magnificent Seven" were box office hits.

Russia has always had a tradition of fine actors, something born in the theatre in the 18th century and passed on to cinematography at the beginning of this one. Hence, the star has never become famous for personal beauty or sex appeal.

Audrey Hepburn is much more popular in the Soviet Union than Elizabeth Taylor. So are Bette Davis, Susan Strasburg, and Natalie Wood. Although Tony Curtis is appreciated, Spencer Tracy, Frederic March, Henry Fonda,

(*Continued on page* 64)

Surround Sound In Unique Domed Theatre

New Century 21 Theatre Has Six Channel System Encircling 940 Seat Auditorium In The Round

■ Ampex Corporation has delivered its 3000th theater sound system—a six-channel, 960-watt installation in the new circular-domed Century 21 theater in San Jose, California.

Ampex, a pioneer in magnetic tape recording and sound reproduction, entered the theater sound field in 1953. Working closely with motion picture studios, the company developed the first true stereo sound systems for theaters. The system was first used in theaters across the country in conjunction with the showing of the motion picture "The Robe," one of the first pictures filmed with stereophonic sound tracks.

The system, which used a magnetic recording head to pick up sound from the magnetic track on the film, offered a number of technical advancements over optical sound track or disc recording. The advantages of four channel, multi-directional systems with the superior sound produced by magnetic recording even after hundreds of runs attracted the movie industry.

Century 21—One of Northern California's newest movie theatres is the unique circular-doomed Century 21 in San Jose. The theatre is designed for wide screen Cinerama showings.

Six Channel Magnetic First

Later, in 1955, Ampex developed a new magnetic sound system with six channels for the motion picture "Oklahoma." This system earned an "Oscar" for Ampex from the Motion Picture Academy of Arts and Sciences.

Since then, virtually all motion pictures have utilized the magnetic recording sound track technique. The Ampex sound systems have become a standard of the industry.

Cinerama, which uses the Ampex system exclusively, utilizes up to eight channels of sound. The Century 21 theater in San Jose employs five Voice of the Theater A4X speakers on stage and eight Voice of the Theater A7-500 speakers surrounding the audience. Each of eight amplifiers has a rating of 120 watts with a total of 960 watts.

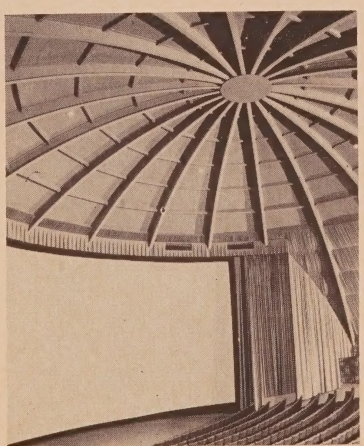
The quality of today's theater sound system is indicative of a marked trend in growth and sophistication in this field, according to Al Lewis, manager of Ampex's theater sound system operations. Theater owners and motion picture executives, more keenly aware than ever before of the competition for entertainment dollars, are turning to wide screen productions and the multi-channel multi-speaker sound systems that accompany them as offering new dimensions in motion picture entertainment.

Increased 70mm Use

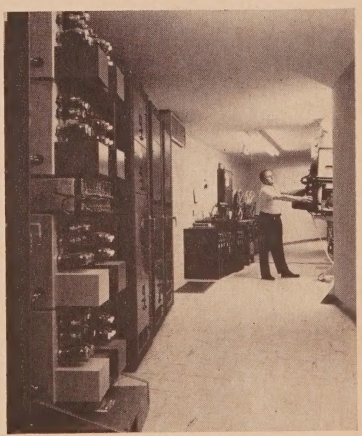
70mm films, which are used on the wide screen, will be produced in growing numbers, Lewis said. During the next two years some 29 new U. S. made 70mm films are scheduled for release. Foreign producers are also making a number of these films.

Of the 320 theaters in the United States equipped with 70mm process and six channel sound systems, the majority employ Ampex systems. Ampex also has 70mm installations in theaters around the world. During the next few years, hundreds of theaters in the United States and overseas will be installing six channel sound systems, Lewis adds.

In addition to manufacture of a complete line of sound systems for all theater requirements including control centers, preamplifiers, power amplifiers, speakers and recording and playback heads, Ampex sound specialists are trained in the science of acoustics and correct system installation.



New circular-domed Century 21 theatre in San Jose, is designed for the ultimate in acoustics, with the 940 seat auditorium encircled by a 960-watt, six-channel sound system by Ampex.



Ampex amplifiers and allied equipment (foreground) have been installed in the projection room of the new Century 21 theatre in San Jose, California, to power the sound system.

New Parking System Developed

■ Spira-Park, a new system designed to meet the need for attractive, convenient, self-parking facilities was announced recently by The Austin Company, of Cleveland, Ohio, which has applied for U. S. and foreign patents. Details of the system were disclosed by Harold A. Anderson, president and general manager of the international engineering and construction firm, who said that Spira-Park, developed here by Austin's Research and Development Division, was designed to increase the capacity of large surface parking lots at a low cost per net additional parking stall.

"The Spira-Park System utilizes two or more continuous spira surfaces, each providing a one-way driving lane with angle parking on both sides of the lane," Anderson explained. "At least one spiral takes upward traffic and at least one carries downward traffic. Level traffic cross-overs, connecting the spirals at each loop interval, are an integral feature of the system.

"The system can be tailored to various car capacities. With three loops, the Spira-Park will accommodate about 460 cars; with seven loops the capacity is about 1060. Spira-Park also can be adapted to a variety of other specific requirements. Three, four, or more spirals can be integrated; multiple entrances or exits may be provided from several levels; or the spirals may be interlaced. All of these variations preserve the basic Spira-Park advantages."

At shopping centers, stadiums, airports and large industrial plants, Spira-Park can be employed to make limited space now being used for parking available for building expansion or to meet the need for additional parking spaces with acquiring more land, Anderson said.

A. T. Waidelich, Austin executive vice-president for engineering and research under whose direction the Spira-Park System was developed, pointed out that the concept provides a one-way, side radius driving lane with only two per cent grade—less than on many surface lots.

"The flexibility of the circular plan is highly advantageous to building owners and operators in meeting the requirements of sloping sites and in permitting the location of entrances and exits wherever required by the surrounding traffic flow," Waidelich noted. "These twin spirals can be integrated with other buildings to provide access to upper floors. The system reduces the need for attendants to a minimum, and lends itself to automated traffic direction if this is desired."

The design contemplates maximum utilization of repetitive mass production techniques in concrete construction, and will provide an unusual and attractive facility requiring a minimum of maintenance, Waidelich said.

Modern 'Lobsterscope'

A modern version of the "lobsterscope," a spotlight accessory commonly used in vaudeville years ago has, because of renewed interest and demand, been announced by The Strong Electric Corporation for use on their Trouper and Super Trouper Carbon Arc follow spotlights.

Used in the light beam of the spotlight, the lobsterscope produces a stroboscopic effect which gives the movement of performers a "jerky" appearance somewhat similar to that of early motion pictures. It is also an aid in producing "storm" effects.

Unlike the old-fashioned lobsterscopes, which were expensive, cumbersome and hand cranked, the new Strong lobsterscope is a comparatively small unit which becomes an integral part of the spotlight, is motor-driven, and relatively low priced. It has the further advantage of affording variable speed.

Write The Strong Electric Corporation, 21 City Park Avenue, Toledo, Ohio, 43601.

Vending Machine Rejectors

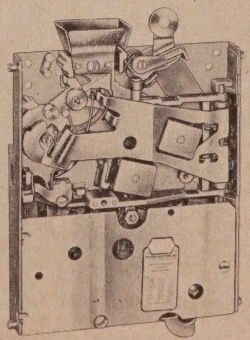
(*Continued from page* 54)

a Technical Committee on Coinage of the National Automatic Merchandising Association, in consultation with officials of the U. S. Treasury department.

Characteristics which determine whether coins made of substitute alloys or laminates will react within the coin mechanism in the same manner as present silver coins include electrical and density properties, magnetic properties, diameter and thickness, weight, wear qualities and milling requirements.

If dimes, quarters, and half dollars were changed to a "noncompatible" alloy, coin mechanisms in an estimated 3.3 million vending machines and 720,000 other coin units would have to be rebuilt or replaced, which could cost from $42,900,000 to $115,500,000. (This does not include comparable figures for 720,000 music machines and wall-type coin changers.)

It would be literally impossible to evaluate the cost of "down time" during which no sales could be made, while the coin mechanisms were out of action during the conversion period. This cost could be much higher than the actual replacement expense. It could not be "made up" in any fashion.



Every time a coin is inserted in a vending machine, a delicate mechanism inside the machine tests whether it is genuine and identifies it as a penny, nickel, quarter or half dollar. It all takes less than a second.

Shown is a widely used model which handles nickels, dimes and quarters. Similar coin mechanisms are used in more than 3.3 million of the 4.5 million merchandise vending machines in use in the United States today and in more than 720,000 other coin-operated machines.

After the coin is inserted in the vending machine, it enters the funnel-like opening at the top. The coin mechanism first tests it for diameter, thickness and surface conditions. Then, by virtue of its metallic content, the coin's electrical resistivity and density are tested as it passes through a magnetic field.

If the coin fails any of these tests, it comes back to the customer through the coin return opening. Genuine coins leave the mechanism at the lower right and activate the delivery of the product or are held in escrow until additional coins are added to equal the purchase price.

Soviet Cinematography

(*Continued from page* 62)

Gregory Peck and Sidney Poitier are considered to be in a class by themselves.

Among Soviet top actresses and actors probably the most popular are Tatiana Samoilova ("The Cranes are Flying"), and Nona Mordyukova ("Predsedatel"), Nikolai Tcherkassov ("Alexander Nevsky," "Ivan the Terrible"), Alexei Batalov ("The Cranes are Flying," "Nine Days of a Year"), Sergei Bondarchuk ("A Summer to Remember," "Fate of a Man"), Innokenti Smoktunovsky ("Nine Days of a Year," "Hamlet").

Samoilova

Fateyeva

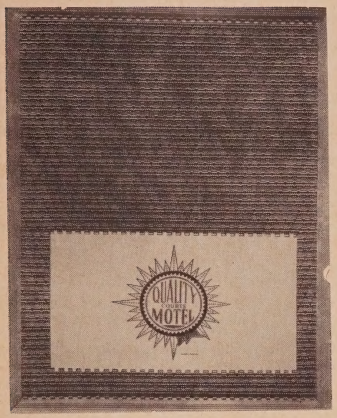
However—and this is apparently quite different from the situation in the U. S.—film directors in the Soviet Union are as well known as any star, and people will often go see a movie not because so-and-so plays in it, but because it was directed by, say Eisenstein, Grigory Chukhrai ("Ballad of a Soldier"), Andrei Tarkovski ("My Name is Ivan"), Marlen Khutsiyev ("I am 20"), Mikhail Romm ("Nine Days of a Year"), Sergei Gerasimov ("Quiet Flows the Don"). These directors are super stars in their own right.

As of today, Soviet cinematography, rooted in the fertile soil of Eisenstein, Pudovkin and Dovjenko, influenced by Italian neo-realism and Japanese clarity, is moving toward a high level of artistic sophistication. Realism is the password—a deep, incisive, and humane realism obviously committed to a cause.

New Products Review

Some Thumbnail Descriptions of Selected Products Which Have Interesting Possibilities for Theatres

Link Mat



A new concept in link entrance matting introduced by American Mat Corporation uses a solid pure vinyl plastic insert on which is faithfully reproduced any desired trade mark, logo, or style of lettering, affixed in any vinyl plastic link mat of their manufacture, including the heel-proof, Sentinel, famous Ezy-Rug and sectional Traffic King.

Reproduction of the design can be from art or photo copy and the selection of colors is limitless.

The insert, which is 24"x36" or smaller, is protected by a coating of clear plastic and becomes an integral part of the entire mat. The top surface, which is ribbed in the same direction as the mat, provides a non-slip footing.

For details and prices address American Mat Corporation, 724 Park Ave., Wapakoneta, Ohio, 45895.

Aerosol Spot Cleaner

Multi-Clean Products, Inc., Saint Paul, Minnesota, has added two new chemicals to their line of aerosol products. They are Fabric Foam 'N Clean, a foamy detergent type spotter and Fabric Spot 'N Clean, a solvent type cleaner. Both come in 20-ounce aerosol containers. Foam N' Clean produces a white foam that shampoos soil and stains from carpets, upholstery, curtains and vinyl fabrics.

Fabric Spot 'N Clean is a solvent cleaner for the heavier grease-type stains. It comes out in a spray and forms an absorbent white powder on the surface. When the powder is wiped off, the grease and dirt are carried away with it.

Write Multi-Clean Products, Inc., Saint Paul, Minn., 55116.

Shock-Proof Carpets

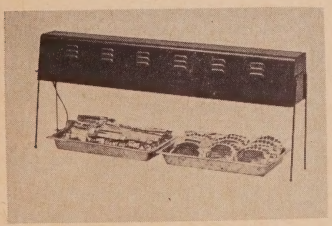
The nuisance of static electricity shock may be controlled by use of a new product developed to eliminate electricity from carpeting and upholstery.

Called Shock Proof, it is a fine crystalline concentrate which forms an invisible shield that prevents shock from taking place. One treatment will last up to a year, according to The Shock Proof Corporation of Fort Lauderdale, Florida.

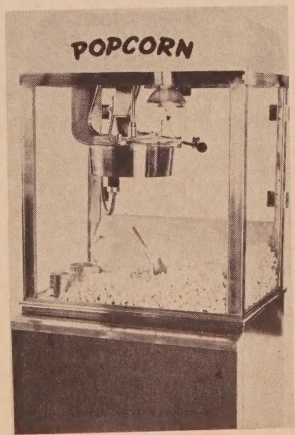
The treatment is quickly applied to carpeting in place, is harmless to colors and fabrics, the company reported. Shock Proof can be neither seen nor felt on the material treated, and it does not promote re-soiling.

Write the Shock Proof Corporation, P.O. Box 4455, Fort Lauderdale, Florida.

Food Warmer



Provide maximum service and maximum profits during rush hour periods with the lightweight, portable Servette Food Warmer. The warmer utilizes five infra-red lamps to keep food hot. Two large heating pans can be loaded with french fries, steaks or sandwiches. Write The Hollywood Servemaster Company, 114 West 18th Street, Kansas City, Mo., 64108.



Popper With Blower

A new heater-blower unit on the 1965 Citation popcorn machine, manufactured by Gold Metal Products Co. of Cincinnati, is an exclusive feature which increases sales and eliminates end-of-run waste.

The heater-blower addition, now standard on Citation, will insure crisper corn for long durations, helping to keep the last scoopful fresh.

This is not the only change in the remodeled Citation. For the first time, a butyrate dome has been added to the machine, providing the most durable and attractive top ever developed.

A coppertone base has been added, providing exceptional eye appeal at the point of purchase. The machine is easier to clean, assures more safety and guarantees greater convenience to the operator.

Citation measures 21 inches long, 29 inches in depth and 35 inches in height. It operates on 2,400 watts and 110 volts of power. The machine weighs 91 pounds. Available at slightly extra cost is a stand which makes the unit a floor model.

Refreshment Equipment Suppliers

BAGS AND BOXES

Andre Paper Box Company, San Francisco, Cal.—Popcorn containers
Grand Bag and Paper Company, Inc.—Ossining, N. Y.—Noiseless popcorn bags and others
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.
Prunty Seed and Grain Company, 620 West Second Street, St. Louis, Mo.—Noiseless popcorn bags
Rex Paper Products Company, 21-09 Borden Avenue, Long Island City, N. Y.—Popcorn bags, noisless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepopped corn
Rockford Paper Mills, 33 South LaSalle Street, Chicago, Ill.—Popcorn boxes
Superdisplay, Inc., Specialty division, 1109 N. 108 St., Milwaukee 13, Wis.—Popcorn boxes, buttercup containers

BEVERAGES

Bowman Dairy Co., 140 W. Ontario Street, Chicago, Ill.—Chocolate milk in cans
Canada Dry Ginger Ales, Inc., 100 Park Avenue, New York—Beverages
THE COCA-COLA COMPANY, P. O. Box 1734, Atlanta 1, Ga.—"Coke"
Crush International, 2201 Main St., Evanston, Ill.—"Orange Crush" drink, "Old Colony" beverages
Dad's Root Beer Company, 2800 North Talman Avenue, Chicago, Ill.—Beverages
DR. PEPPER COMPANY, P. O. Box 5086 (mailing address) 5523 E. Mockingbird Lane, Dallas, Texas
Double Cola Company, 1478 Market Street, Chattanooga, Tenn.—Beverages
Dutch House, Inc., 1411 N. Sydenham St., Philadelphia, Pa.—Chocolate drink
Grapette Company, 112 Grinsted, Camden, Ark. "Grapette"
Hires Div.—Beverage Int'l, 2201 Main St., Evanston, Ill.—Hires root beer
Hurty-Peck Co., 1423 Naomi Street, Indianapolis, Ind. —Beverage flavors.
Julep Company, 353 West Grand Avenue, Chicago, Ill.—Root beer and fountain syrup
Mission of California, Inc., 197 Chatham St., New Haven, Conn. and 5040 S. Alameda St., Los Angeles, Calif.—Beverages, Mission Orange
PEPSI-COLA COMPANY, 500 Park Ave., N. Y. 22, N. Y.—Beverages
Richardson Corporation, 1069 Lyell Avenue, Rochester, N. Y.—Root beer
ROYAL CROWN COLA CO., 10th and 9th Avenue, Columbus, Ga.—"Nehi" and "Royal Crown Cola"

CANDY

Fred W. Amend Company, 8 South Michigan Avenue, Chicago, Ill.—"Chuckles"
Bachman Chocolate Manufacturing Company, Mount Joy, Pa.
Walter Baker and Company, Inc., Pierce Square, Dorchester, Mass.
Banner Candy Manufacturing Company, 700 Liberty Avenue, Brooklyn, N. Y.—Candy, Jordan almonds, coated licorice
Paul F. Beich Company, West Front Street, Bloomington, Ill.
Blumenthal Bros., Margaret and James Streets, Philadelphia 27, Pa.
E. J. Brach and Sons, 4656 West Kinzie Street, Chicago 44, Ill.
Brock Candy Company, Chattanooga, Tenn.
Bunte Brothers-Chase Candy Company, 3301 West Franklin Street, Chicago 24, Ill.
Cadbury-Fry America, Inc., 261 Broadway, New York
Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.—Chewing gum, Licorice "Sweeties"
Candymasters, Inc.—3-5 North 15th Street, Minneapolis 3, Minn.
Cardinet Candy Company, 2171 Market Street, Oakland, Cal.
Charms, Inc., 601 Bangs Avenue, Asbury Park, N. J.
Chunk-E Nut Products Company, 231 North 2nd Street, Philadelphia, Pa.
Cook Chocolate Company, 4825 South Rockwell Street, Chicago 32, Ill.
Curtiss Candy Company, 1101 West Belmont Street, Chicago 13, Ill.
F and F Laboratories, 3501 West 48th Street, Chicago 32, Ill.
Ferrara Candy Co., 2200 W. Taylor Street, Chicago, Ill.
Fisher Nut and Chocolate Company, 2327 Wycliff Street, St. Paul 4, Minn.
D. Goldenberg, Inc., 161 West Wyoming Avenue, Philadelphia 40, Pa.
Adolph Goldmark & Sons, 467 Greenwich Street, New York, N. Y.—"Terry," "Assorted Pastilles"
Henry Heide, Inc., New Brunswick, N. J.
Hershey Chocolate Corporation, Hershey, Pa.
HOLLYWOOD CANDY COMPANY, Chestnut and Calumet, Centralia, Ill.
Walter H. Johnson Candy Company, 4500 West Belmont Avenue, Chicago, Ill.
Robert A. Johnson Company, 4033 West National Avenue, Milwaukee 1, Wis.
Kelling Nut Co., 2800 Belmont, Chicago, Ill.
Kimbell Candy Company, 6546 West Belmont Avenue, Chicago, Ill.
Kraft Foods Company, 500 Peshtigo Court, Chicago 11, Ill.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
Life Savers Corporation, Port Chester, N. Y.—Candy, Life Savers
Lusk Candy Company, Davenport, La.—Lemon drops
McAfee Candy Company, Inc., Macon, Ga.
Mars, Inc., 2019 North Oak Avenue, Chicago 35, Ill.
Mason, Au and Magenheimer, P. O. Box 549, Mineola, L. I.
Melster Candies, Cambridge, Wis.
National Licorice Company, Bridge and John Streets, Brooklyn 1, N. Y.
Necco Sales Corporation, 245 Massachusetts Avenue, Cambridge, Mass.
Nestle's Chocolate, 100 Bloomingdale Rd., White Plains, N. Y.
Peter Paul, New Haven Road, Naugatuck, Conn.
Planters Nut and Chocolate Company, 632 South Main Street, Wilkes-Barre, Pa.
Quaker City Chocolate and Confectionery Company, 2136 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, 604 Hoffman Street, Hammond, Ind.
Reed Candy Company, 1245 Fletcher Street, Chicago —Butter Scotch rolls, Chocolate rolls, Orange rolls
Reese Peanut Butter Corp., Hershey, Pa.—Reese Peanut Butter Cups
Thomas D. Richardson Company, Atlantic and 1 Streets, Philadelphia, Pa.—Candy mints
Joseph A. Riggie Candy Company, 3704 West North Avenue, Chicago, Ill.—Jordan almonds
Rockwood and Company, 88 Washington Avenue, Brooklyn, N. Y.
Schuler Chocolates, Inc., 1000 West Fifth Street, Winona, Minn.
Sperry Candy Company, 133 West Pittsburgh Avenue, Milwaukee 4, Wis.—"Chicken Dinner," "Denver Sandwich"
Squirrel Brand Company, 10-12 Boardman Street, Cambridge, Mass.
Howard E. Stark, 181 North Broadway, Milwaukee 2, Wis.
Sweets Company of America, Inc., 1515 Willow Avenue, Hoboken, N. J.—Candy, Tootsie Fudge, Tootsie Rolls
SWITZER'S LICORICE COMPANY, 612 North First Street, St. Louis 2, Mo.
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.
Van Houton & Zoon, 537 Greenwich St., New York, N. Y.
James O. Welch Company, 810 Main Street, Cambridge, Mass.
Wilbur-Suchard Chocolate Company, 48 North Broad Street, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
York Caramel, Box 1147, York, Pa.
George Zeigler Company, 408 West Florida Street, Milwaukee 4, Wis.

COFFEE MAKER, VENDER

Coan Manufacturing Co., 2070 Helena St., Madison 4, Wis.
Cole Products Corp., 39 S. LaSalle St., Chicago 3, Ill.
Continental Vending Machine Corp., 956 Brush Hollow Rd., Westbury, N. Y.
STAR METAL CORP., Trenton Ave. & Ann St., Philadelphia 34, Pa.
Steel Products Co., 40 Eighth St., S.W., Cedar Rapids, Iowa
Superior Refrigerator Manufacturing Co., Inc., 907-917 North Broadway, St. Louis 2, Mo.
VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105

CONCESSION SERVICE

ABC Vending Corporation, 209 West 14th St., New York, N. Y.
BERLO VENDING COMPANY, 333 South Broad St., Philadelphia, Pa.
Confection Cabinet Corp., East Orange, N. J.
Sportservice, Inc., Sportservice Building, Buffalo, N. Y.
Theatre Confections Inc., 795 Monroe Ave., Rochester 7, N. Y.

CONCESSION STANDS

Columbus Showcase Co., 850 West Fifth Ave., Columbus, O.—Showcases, candy stands
GOLD MEDAL PRODUCTS CO., 1877 Freeman Ave., Cincinnati, Ohio 45214 —Modular Snack-Bar Units
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
Savon Co., The, 286 Pennsylvania Ave., Paterson 3, N. J.
STAR METAL CORP., Trenton Ave. & Ann St., Phila. 34, Penna.—Self-service display equipment
Supurdisplay, Inc., 1109 N. 108 St., Milwaukee, Wis.
Samson Berman, Associates, 144-03 78th Ave., Flushing 67, Long Island, N. Y.

CUPS, TRAYS, PAPER

Continental Can Co., 349 Oraton Street, Newark, N. J.
Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York
Lily-Tulip Cup Corporation, Chanin Building, 122 East 42nd Street, New York
Maryland Cup Co., Owings Mills, Maryland
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.
Victor Wagner & Sons, 115 Ash St., Buffalo 4, N. Y. —(Carry-out trays)

DRINK DISPENSER, FOUNTAIN, BOTTLE, CUP

American Machine & Foundry, 3232 N. Kilpatrick, Chicago, Ill.
Automatic Products Company (APCO), 956 Brush Hollow Rd., Westbury, L. I., N. Y.—Beverage dispenser
Automatic Syrup Company, 46-07 Vernon Boulevard, Long Island City, N. Y.—Vending machines
Bastian-Blessing, 4201 West Peterson Avenue, Chicago 30, Ill.—Soda fountain, carbonators, luncheonette units, coffee brewer.
C. T. C. Mfg. Co., 11936 Valerio Street, N. Hollywood, Cal.—"Whirlpool Jr." beverage dispenser
Carbonaire, Inc., 114 Fern Avenue, San Francisco, Cal.—Drink dispensing equipment
Carbonic Dispenser Company, Canfield, O.—"Sodamaster" dispenser
Cole Products Company, 39 South LaSalle Street, Chicago, Ill.—Beverage vendors
Continental-APCO, 956 Brush Hollow Rd., Westbury, L. I., N. Y.—Beverage dispensers
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Cal.—"Everfrost" soda bar
Helmco, Inc., 1215 West Fullerton Avenue, Chicago, Ill.—Soda fountain and refrigeration equipment
Hudson Soda Fountain and Refrigeration Company, Arlington, N. J.—Soda fountains
Hydro-Silica Corporation, Flora Dale, Pa.—Cold vendors, bottle

W. Kestenbaum, Inc., 1790 First Avenue, New York—Dispenser
The Liquid Carbonic Corporation, 3110 South Kedzie Avenue, Chicago, Ill.—Soda fountains
Majestic Enterprises, Inc., 959 Crenshaw Boulevard, Los Angeles, Cal.—Dispenser
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.—"Ice-O-Bar" drink dispenser
Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo.—"Speedster" hot choc. dispenser
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.—Beverage vendor
Modern Refreshers, Inc., 55 East Washington Street, Chicago, Ill.—Dispenser
Multiplex Faucet Company, 4319-25 Duncan Avenue, St. Louis, Mo.—Beverage dispenser
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Rowe AMI Mfg. Co., Inc., 50-75 W. Lexington Ave., Chicago 44, Ill. Beverage Dispenser
Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City 1, N. Y.—Beverage dispenser
Spacarb, Inc., Stamford, Conn.—Cold vendors, cup (automatic)
Superior Refrigerator Company, 907-917 North Broadway, St. Louis 2, Mo.
VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105

FOOD PREPARATION EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233 Street, New York 66, N. Y.—Pizza ovens
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.—Pressure fryer
Bell Engineering Co., 55 Munroe Street, Lynn, Mass.—Bar-B-Cutie barbeque
G. S. Blodgett Co., Inc., 50 Lakeside Ave., Burlington, Vt.—Pizza ovens
Burger-Mat Corp., 341 39th Street, Brooklyn, N. Y.—Hamburger equipment
Clark Industries, Inc., 1509 Meridian St., Nashville 7, Tenn.—Clark radiant electric hamburger broilers
J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y.—Automatic frankfurter—Roll-A-Grill
Dalason Prods. Co., 835 W. Madison, Chicago, Ill.—Bar-B-Frank hot dog machine
Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia.—Hot dog bun warmer
General Mfg. Co., 1209 Castle St., Dallas, Texas
Greer Enterprises, Inc., 281 N. Grant Avenue, Columbus, O.—"Glenray" hot dog machine
Harvic Mfg. Co., 154 Nassau Street, New York 38, N. Y.—Pizza ovens
Helmco, Inc., 1215 W. Fullerton, Chicago, Ill.
Charles E. Hires Co., 206 S. 24th Street, Philadelphia, Pa.—"Snak-Bar," hot dog grill and beverage server
Hollywood Servemaster, 114 W. 18th Street, Kansas City 8, Mo.—"Roto-Grill" hot dog machine
Hot Point (Div. of General Electric), 227 South Sealey, Chicago, Ill.—Food preparation equipment
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.—"Frank-Bank" hot dog cooker and server
Prince Castle Sales Co., 121 W. Wacker Drive, Chicago, Ill.—Bar-B-Que preparation equipment
Savon Co., 286 Pennsylvania Avenue, Paterson, N. J.—Pizza pie ovens
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.—Food equipment
STAR METAL CORP., Trenton & Ann Sts., Phila., Pa.—Vittle-Vendor hot food serving equipment
Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill.—Hot food servers, toasters, food preparation equipment
Virga's Pizza Crust Co., Inc., 2236 Conner St., New York 66, N. Y.—Pizza ovens, supplies

FOODS, PREPARED

Arena Real Pizza Crust Co., 1913 White Plains Rd., Bronx 61, N. Y.—Pizza pie
Armour and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Campbell Soup Co., Camden N. J.—Canned Soups
Castleberry's Food Company, P. O. Box 1010, Augusta, Ga.—Bar-B-Que, chili, canned, prepared
Flavo-Rite Food, Inc., 2964 Lafayette Ave., Bronx, N. Y.—Egg, turkey and shrimp rolls
Frozen Food Prods., 1735 Margaret Avenue, Altoona, Pa.—Frozen foods
Golden Palace Food Products, Inc., 543 W. 59th St., New York 19, N. Y.—Shrimp rolls, frozen chow mein, egg, vegetable and lobster rolls
C. E. Grant, 616 East Washington, Indianapolis, Ind.—Frozen chicken
Hygrade Food Prods., 2811 Michigan Avenue, Detroit 16, Mich.—Frankfurters
Lazar Kosher Sausage Co., 5511 N. Kedzie Ave., Chicago 25, Ill.
Oscar Mayer Co., 910 Mayer Avenue, Madison, Wis.—Frankfurters, cold meats
Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza pie
Smithfield Ham Prods. Co., Smithfield 8, Va.—"James River Brand" meat barbecues and sauces
Swift and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Tolona Pizza Pie Prods., Inc., 401 S. Cicero Avenue, Chicago 44, Ill.—Pizza products
Virga's Pizza Crust Co., Inc., 2236 Conner St., New York 66, N. Y.—Pizza ovens, supplies

FRUIT JUICE DRINKS

American Citrus Corporation, 333 North Michigan Avenue, Chicago, Ill.—Del juice vendor
California Fruit Chimes Company, 325 South Mission Drive, San Gabriel, Cal.
Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Cal.—Orange juice concentrate and automatic dispensers
Hamilton Beach Company, Division of Scovill Manufacturing Company, Racine, Wis.—Fresh fruit juice drinks
Juice Bar Sales Corporation, 12 East 44th Street, New York—Juice dispenser
Metal Products Company, 1135 Third Street, Oakland, Cal.—Can juice vendor
Snivel Vending and Sales Company, Winter Haven, Fla.—Cup juice vendor
Sunkist Growers, Inc., 707 West Fifth Street, Los Angeles 13, Cal.

GUM

American Chicle Company, Thompson Avenue, Long Island City, N. Y.
Beech-Nut Packing, 10 East 40th Street, New York, N. Y.
Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.
Frank H. Fleer Corporation, 10th and Somerville, Philadelphia, Pa.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
William Wrigley, Jr. Company, 410 North Michigan Avenue, Chicago, Ill.—Package gum

ICE CREAM MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandale Avenue, Los Angeles, Cal.—Ice cream vendor
Artic Vendor Sales Corporation, Appleton, Wis.—Ice cream vendor
Atlas Tool and Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo.—Ice cream vendors
Badger Vending Machine Company, 710 North Plankington, Milwaukee, Wis.—Cup ice cream vendor
BALLY CASE & COOLER, INC., Bally, Penna.—Ice cream display cases
Beatrice Foods, 120 South LaSalle Street, Chicago, Ill.—Ice cream, milk, butter
The Borden Company, 350 Madison Avenue, New York—Ice cream
Craig Machine Company, Danvers, Mass.—Ice cream vendor
Emery Thompson Machine and Supply Company, 1349 Inwood Avenue, New York 52, N. Y.—Ice cream and custard machine
Freeze King Corporation, 2518 West Montrose Avenue, Chicago, Ill.—Ice cream custard machine
Frosti-Server, 1833 Pacific Highway, San Diego, Cal.—Ice cream vendor
General Equipment Sales Company, 814 South West Street, Indianapolis, Ind.—Ice cream and custard machine, Sani-Serv self ice cream freezer
Fred Hebel Corp., Addison, Ill.—Automatic coin ice cream vendor
Joe Lowe, Inc., 621 West 26th Street, New York—"Frozen On-a-Stick Confection"
Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.—Freezers
Multiple Products Company, 5210 Bonita, Dallas 6, Tex.—Snow Cone machine
National Market Equip. Co., 25531 De Quindre, Royal Oak, Mich.—Ice cream freezers and novelty cases
Port Morris Machine and Tool Company, 208 East 135th Street, New York—Soft ice cream and custard machine
Superdisplay, Inc., 1324 West Wisconsin Avenue, Milwaukee, Wis.—"Coldisplay" ice cream merchandiser
Sweden Freezer Manufacturing Company, Department F-13-PR, Seattle, Wash.—Ice cream and frozen custard fountain freezer
Swift and Company, Union Stockyards, Chicago, Ill.—Ice cream
Tekni-Craft, Rockton, Ill.—Ice cream and custard machine
VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105—Food Vender
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Self-Service ice cream merchandiser

POPCORN

American Popcorn Company, Sioux City, Iowa—Raw popcorn
Blevins Popcorn Company, P. O. Box 278, Nashville 2, Tenn.
Central Popcorn Company, Schaller, Iowa—Popcorn
Albert Dickenson Co., 2750 West 35th St., Chicago, Ill.
J. A. McCarty Seed Company, 526 Northwest 4th St., Evansville, Ind.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
National Oats Co., Cedar Rapids, Iowa.
'Pop' Corn Sez Company, 429-35 South 61st St., Philadelphia 43, Pa.
Poppers Supply Co., 1211 North Second St., Philadelphia, Pa.
Wyandotte Popcorn Co., Marion, Ohio
Y and Y Popcorn Supply Co., 256 North 13th St., Philadelphia, Pa.

POPCORN EQUIPMENT

Automatic Products Company, 1270 Ave. of Americas, New York, N. Y.—Butter dispenser
Bonanza, Inc., 2980 West Pico Blvd., Los Angeles, Cal.—Popcorn vending machines
C. Cretors and Company, 630 West Cermak Rd., Chicago, Ill.—Popcorn equipment, butter dispenser
Dairy Service Company, 100 East Main St., Menomonee, Wis.—Butter dispenser
DMC Corporation, States Distributors, 1624 Harmon Place, Minneapolis, Minn.—Popcorn machines, automatic
GOLD MEDAL PRODUCTS CO., 1877 Freeman Ave., Cincinnati, Ohio 45214 — Astro-Pop popcorn machine, caramel corn
Hollywood Servemaster Co., 114 West 184 St., Kansas City 8, Mo.—Popcorn warmer
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo.—Vending equipment and popcorn machines and supplies
NATIONAL THEATRE SUPPLY COMPANY, Tarrytown, New York—Popcorn equioment and supplies
Phenix Food Company, 460 East Illinois Ave., Chicago, Ill.
Savoral Co., Popcorn Bldg., Nashville, Tenn.—Seasoning
Star Manufacturing Co., 6300 St. Louis Ave., St. Louis, Mo.—Popcorn machines, food equipment.
Supurdisplay, Inc., 1109 N. 108 St., Milwaukee 13, Wis.—Butter dispenser
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal.—Butter dispenser

POPCORN SEASONING

Best Foods, Inc., 1 East 42nd Street, New York
Capital City Products, West First and Perry, Columbus, O.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
E. F. Drew and Company, Inc., New York 10, N. Y.—Tastee-Pop coconut oil bar seasoning
C. F. SIMONIN AND SONS, Belgrade and Tioga Streets, Philadelphia, Pa.—Popsit Plus, Seazo oils
Server Sales, Inc., Main Street, Menomonee Falls, Wis.

PORTABLE VENDING EQUIPMENT

Atlas Body Corporation, 4150 East Thompson Street, Philadelphia, Pa.—ABC Vendomobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream.

DMC Corporation, distributed by All States Distributors, Inc., 1624 Harmon Place, Minneapolis, Minn.—"Pop Corn Shop" automatic popcorn machine

Walky Service Company, Schweiter building, Wichita, Kans.

CONCESSION TRAILERS

Armour and Company, Fresh and Smoked Sausage Dept., Chicago, Ill.

THE COCA-COLA COMPANY, trailers available from local distributors

Canada Dry Ginger Ale, Inc., 100 Park Ave., N. Y.

Dad's Root Beer Company, 2800-3400 N. Talman Ave., Chicago, Ill.

DR. PEPPER FOUNTAIN DIVISION, P. O. Box 5086, Dallas, Tex.

Flavo-Rite Foods Company, 643 Brook Ave., Bronx 55, N. Y.

Frozen Farm Products Co., 1735 Margaret Ave., Altoona, Pa.

Charles E. Hires Co., 206 S. 24th St., Philadelphia, Pa.

Mickelberry Food Products, 43rd and State Line, Kansas City, Kans.

NATIONAL SCREEN SERVICE, 1600 Broadway, New York

PEPSI-COLA COMPANY, available from local distributors

ROYAL CROWN COLA COMPANY, 10th & 9th Ave., Columbus, Ga.

Silver Skillet Brands, P. O. Box 216, Skokie, Ill.

Smithfield Ham and Products Co., Smithfield, Va.

Superdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee 3, Wis.

VENDING MACHINES (CANDY)

Belvend Company, 122 South Michigan Avenue, Chicago, Ill.

DuGrenier, Arthur H., Inc., 15 Hale Street, Haverhill, Mass.

Mills Automatic Merchandising Company, 21-30 44th Road, Long Island City, N. Y.—Vending machine manufacturing

Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.

National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.

Rowe Manufacturing Co., Inc., 31 E. 17th St., New York, N. Y.

Stoner Manufacturing Company, 328 Gale Street, Aurora, Ill.

VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105

MISCELLANEOUS

American Automatic Ice Machine Co., 1638 Park Ave., Faribault, Minn.

DCA Industries, 45 W. 36 St., NYC, N. Y.—Doughnut machines

S. T. ECHOLS, INC., Box 612, Bismarck, Mo.—Snow cones

GLENCO REFRIGERATION CORP., Janney & Ann Sts., Phila., Pa.—Refrigerators-freezers

GOLD MEDAL PRODUCTS, 1877 Freeman Ave., Cincinnati, Ohio 45214—Snow cones, cotton candy, caramel corn, popcorn equip. & supplies

Hollywood Servemaster, 114 W. 18th St., Kansas City 8, Mo.—Roto-Grille hot dog machines, Roto-Grille chili warmer

Marlan Company, 500 W. Cermak Rd., Chicago 16, Ill.—Slush Master Freezer.

Scotsman, Queen Products Division, 22 Front Street, Albert Lea, Minn. Ice making machines

Sno-Master, 124 Hopkins Place, Baltimore 1, Md.—Sno-cone, snoball machine

Speed Scoop, 109 Thornton Avenue, San Francisco 24, Cal.—Popcorn scoop

Tyson-Caffey, 8 Briar Road, Wayne, Pa.—Carry-out beverage tray

Theatre Equipment Manufacturers

AIR CONDITIONING DIFFUSERS

Air Devices Co., 17 E. 42nd St., New York 17, N. Y.

Anemostat Corp. of America, Scranton, Pa.

Tuttle and Bailey Co., Corbin Ave., New Britain, Conn.

AIR CONDITIONING EQUIPMENT

Alton Manufacturing Co., 1112 Ross Ave., Dallas, Texas

American Blower Corp., 8100 Tireman Blvd., Detroit, Mich.

Baker Refrigeration Corp., Amer. Wheelabrator Co., Michawaka, Ind.

Chrysler Corp., Airtemp div., 119 Lee St., Dayton 1, O.

Curtis Air Conditioning Co., 1905 Kienlen Ave., St. Louis, Mo.

General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton 1, O.

Ready Power Co., 11233 Freud Ave., Detroit, Mich.

Trane Co., 206 Cameron Ave., La Crosse, Wis.

Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn 15, N. Y.

Westinghouse Electric Corp., Sturtevant div., 306 6th Ave., Pittsburgh 30, Pa.

Worthington Pump and Machine Corp., Carbondale div., Harrison, N. J.

AIR PURIFICATION

Air Purification Service, 82 Plane St., Newark, N. J.

Connor, W. B. Engineering Corp., 114 E. 32nd St., New York 16, N. Y.

Refresh-Aire Ozonizer Co., 382 Lafayette St., New York 5, N. Y.

Supreme Air Filter Co., 126 W. 21st St., New York 10, N. Y.

AMPLIFIERS

Altec-Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif.

Ampex Corp., 934 Charter St., Redwood City, Calif.

Ampro Corp., 2839 N. Western Ave., Chicago 18, Ill.

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha 2, Neb.

CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y.

Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.

NATIONAL THEATRE SUPPLY, Tarrytown, N. Y.

Radio Corp. of America, RCA Victor Div., Camden, N. J.

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.

WESTREX CORP., 540 W. 58 St., New York, N. Y.

BOOKKEEPING SYSTEMS

JAY EMANUEL PUBLICATIONS, INC., 317 N. Broad St., Philaedlphia 7, Pa.

BOXOFFICES

Lobby Display Frame Co., 549 W. 52nd St., New York 19, N. Y.

Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.

BOXOFFICE EQUIPMENT

Abbott Coin Counter Co., 143rd St. and Wales Ave., New York, N. Y.

Adair, R. H. Co., 6926 W. Roosevelt Road, Oak Park, Ill.

Argus Mfg. Co., 1134 Kilbourne Ave., Chicago, Ill.

Associated Ticket and Register Co., Inc., 346 W. 44th St., New York 18, N. Y.

Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.

BALLANTYNE INSTRUMENTS & ELECTRONICS, 1712 Jackson St., Omaha 2, Nebraska.

Berezny Engineering & Mfg., 4208 Avalon Blvd., Los Angeles 11, Calif.

Blackstone Coin Packer Co., 344 Dayton St., Madison 1, Wis.

Brandt Automatic Cashier Co., Watertown, Wis.

Coinometer Corp., 1223 S. Wabash, Chicago, Ill.

GENERAL REGISTER CO., Div.-Universal Controls, 271 Schilling, Cockeysville, Md.

GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.

GoldE Mfg. Co., Heiland div., Denver, Colo.

Johnson Fare Box Co., 4619 Ravenwood Ave., Chicago 40, Ill.

K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.

Lamolite Corp., 682 6th Ave., New York 10, N. Y.

PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.

Royal Metal Mfg. Co., 17 N. Michigan Blvd., Chicago 1, Ill.

Taller and Cooper, Inc., 75 Front St., Brooklyn 7, N. Y.

BROOMS AND BRUSHES

(See JANITOR SUPPLIES)

CARBONS

CARBONS, INC., Boonton, N. J.

Electro Carbons, 940 W. Belmont St., Chicago, Ill.

NATIONAL CARBON div. of Union Carbide, 270 Park Ave., N. Y. 17, N. Y.

Ringsdorff Carbon Co., 15 W. 44th St., New York, N. Y.

CARBON SAVERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb.

Cali Products Corp., 3719 Marjorie Way, Sacramento, Calif.

Droll Theatre Supply, 317 S. Sangamon, Chicago.

Hanover Carbon Co., 4035 Spruce St., Philadelphia 4, Pa.

Hal I. Huff Manufacturing Co., 659 W. Jefferson, Los Angeles 7, Calif.

Payne Products Co., 2451 W. Stadium Blvd., Ann Arbor, Mich.

Edw. H. Wolk, 1261 S. Wabash, Chicago 5, Ill.

CARPETS

Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York 16, N. Y.

Firth, Inc., 295 5th Ave., New York, N. Y.

Hardwick and Magee, 295 5th Ave., New York, N. Y.

Karagheusian, A. and M. Co., Inc., 295 5th Ave., New York 16, N. Y.

Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn.

Leedom, Thomas L. Co., Bristol, Pa.

Lomax Carpet Mills, Jasper and Orleans St., Philadelphia 34, Pa.

Mohawk Carpet Mills, Inc., 295 5th Ave., New York 16, N. Y.

Philadelphia Carpet Co., Allegheny Ave., at C St., Philadelphia, Pa.

Shelton Looms, 1 Park Ave., New York, N. Y.

Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York 16, N. Y.

CARPET PADDING

American Hair & Felt Co., Merchandise Mart, Chicago, Ill.
U. S. Rubber Co., 1230 6th Ave., New York, N. Y.
Sponge Rubber Co., Sheldon, Conn.

CARPET-UPHOLSTERY CLEANING PRODUCTS

Artloom Carpet Co. (Chemical Products div.), Allegheny and Howard, Philadelphia 33, Pa.
Breur Electric Mfg. Co., 5100 N. Ravenswood Rd., Chicago 40, Ill.
Glamorene, Inc., 10 E. 44th St., New York, N. Y.
Hild Floor Machine Co., 740 W. Washington, Chicago, Ill.
Kinner Products Co., 13325 E. Broad St., Pataskala, O.

CHAIRS

American Desk Co., Dallas, Tex.
AMERICAN SEATING CO., 9th and Broadway, Grand Rapids 2, Mich.
Griggs Equipment Co., 209 Beale St., Box 630 Belton, Tex.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich.
Irwin Seating Co., 1480 Buchanan Ave., S. E. Grand Rapids, Mich.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.
Peabody Seating Co., North Manchester, Ind.

CHAIR CUSHIONS

American Texteel Co., Bellefontaine, O.
Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B. Buffalo 7, N. Y.
Firestone Tire and Rubber Co., 1200 Firestone Parkway, Akron 17, O.
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo 5, N. Y.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.
Sponge Rubber Products Co., Howe Street, Shelton, Conn.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

CHAIR REPAIR SERVICE

American Texteel Co., Bellefontaine, O.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.

CHAIR UPHOLSTERING FABRICS

American Texteel Co., Bellefontaine, O.
Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York 10, N. Y.
Asher and Boretz, Inc., 900 Broadway, New York 3, N. Y.
Athol Mfg. Co., 120 E. 41st St., New York 17, N. Y.
Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass.
Celanese Corp. of America, plastic div., 80 Madison Ave., New York 16, N. Y.
Chicopee Sales Corp., 40 Worth St., New York 13, N. Y.
Cotan Corp., 331 Oliver St., Newark, N. J.
DuPont, E. I. deNemours and Co., 350 5th Ave., New York 1, N. Y.
Firestone Rubber and Latex Products Co., Firestone Foamex div., Falls River, Mass.
Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.
Goodrich, B. F. Co., 500 S. Main St., Akron, O.
Hoenigsberger, H. L., 149 N. Wacker Drive, Chicago 6, Ill.
Manko Fabrics Co., 49 W. 38 St., New York, N. Y.
Masland Duraleather Co., 3234-90 Amber St., Philadelphia 34, Pa.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.
Texileather Corp., 607 Madison Ave., Toledo 3, O.
Tufford Seat Covers, Inc., 140 West "B" St., San Diego 1, Calif.
U. S. Rubber Co., 1230 Ave. of Americas, New York 22, N. Y.

CHANGEOVERS

Essannay Electric Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

COIN CHANGERS

National Rejectors, 5100 San Francisco Ave., St. Louis, Mo.

COLOR WHEELS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.

CONDENSERS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.

CROWD CONTROL EQUIPMENT

Apex Bronze and Brass Works, Inc., 429 West Broadway, New York 12, N . Y.
LAWRENCE METAL PRODUCTS, INC., Lynbrook, L. I., N. Y.,
PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.

CURTAIN CONTROLS AND TRACK

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York 28, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

DECORATORS

Bil-Art Studios, Inc., 548 W. 53rd St., New York 19, N. Y.
Brodsky, David E. Assoc., 242 N. 13th St., Philadelphia 7, Pa.
Dazians, Inc., 142 W. 44th St., New York, N. Y.
F & Y Building Service, 329 E. Town St., Columbia, Ohio
Frankel Assoc., 218 West 47th St., New York 19, N. Y.
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo.
Griewe, Inc., 2426-32 Reading Rd., Cincinnati, O.
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood 27, Calif.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York 19, N. Y.
Manko Fabrics, 49 W. 38 St., New York, N. Y.
Marsh Wall Products, Inc., 5082 Main St., Dover, O.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb.
H. R. Mitchell, Inc., Hartselle, Ala.
Mosaic Tile Co., The, Zanesville, O.
Northwest Scenic Studios, 607 Marshall St., N. E. Minneapolis, Minn.
NOVELTY SCENIC STUDIOS, INC., 426-432 E. 91st St., New York 28, N. Y.
Paramount Decorating Co., Inc., 311 N. 13th St., Philadelphia 7, Pa.
Premier Studios, 414 W. 45th St., New York 19, N. Y.
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y.
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y.
Riseman, William, Assoc., 162 Newbury St., Boston, Mass.
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill.
Weiss, I and Sons., Inc., 445 W. 45th St., New York 19, N. Y.

DIMMER EQUIPMENT

(See SWITCHBOARD)

DISPLAY AD MATERIALS

Fepco Theatre Advertisers, Box 795, Omaha, Neb.
NATIONAL SCREEN SERVICE, 1600 Broadway, New York, N. Y.

DISPLAY FRAMES, BOXES

Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
Champion Metal Moulding Corp., 234 E. 151 St., New York 51, N. Y.
Lobby Display Frame Corp., 549 N. 52nd St., New York 19, N. Y.
NATIONAL SCREEN SERVICE, 1600 Broadway, N. Y., N. Y.
Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montabello, Calif.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Romar Vide Co., Chetek, Wisconsin
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

DOORS AND DOOR HARDWARE

Bloomfield Mfg. Co., Inc., Bloomfield, Ind.
Kawneer Co., 2510 Front St., Niles, Mich.
LAWRENCE METAL PRODUCTS, INC., 434 Broadway, New York 13, N. Y.
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago 18, Ill.
Norton Laiser Co., Inc., 466 W. Superior St., Chicago, Ill.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill.
Stanley Works, 111 Elm St., New Britian, Conn.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas
Vonnegut Hardware Co., 402 West Maryland St., Indianapolis 4, Ind.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.
Yale and Towne Mfg. Co., Stamford div., 200 Henry St., Stamford, Conn.

DRAPERY AND WALL COVERINGS

(See DECORATORS)

DRINKING FOUNTAINS

Ebco Mfg. Co., 401 W. Town St., Columbus, O.
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Pure Filter Corp., of America, 440 Lafayette St., New York 3, N. Y.
Sunroc Refrigeration Co., Glen Riddle, Pa.
Voigt Co., 1649 N. Broad St., Philadelphia 2, Pa.
Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

EMERGENCY LIGHTING

Carpenter Mfg. Co., 2 Bradley St., Summerville, Mass.
Electric Storage Battery Co., 41 S. 15th St., Phila. 2, Pa.
Fairbanks Morse and Co., 600 S. Michigan Ave., Chicago 5, Ill.
Onan, D. W. Sons Co., 2515 University Ave., S.E., Minneapolis 14, Minn.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
U-C Lite Co., 290 E. Prarie St., Crystal Lake, Ill. 60014

ESCALATORS

The Peelle Co., 47 Stewart Ave., Brooklyn, N. Y.

EXTERMINATOR SUPPLIES AND SERVICES

American Processing Co., 720 Euclid Ave., Cleveland, O.
Brulin & Co., 2939 Columbia Ave., Indianapolis, Ind.
Chemical Insecticide Corp., 57 13th St., Brooklyn 15, N. Y.
Fuld Bros. 702 S. Wolfe St., Baltimore 31, Md.
Sani-Toil Labs, 121 Main St., Joplin, Mo.
West Disinfecting Co., 42-16 West Street, Long Island City, N. Y.

FILM CASES AND CABINETS

All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Hawthorne Mfg. Co., 2930 37th Ave., S. Minneapolis, Minn.
Neumade Products Corp., 250 W. 57th St., New York 19, N. Y.

FIRE EXTINGUISHERS

American LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn.
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia 25, Pa.

FIRE HOSE

Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2770 E. Jefferson Ave., Detroit 7, Mich.

FIREPROOFING

Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford 6, Conn.

FIRE SHUTTERS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.

FIREWORKS

Liberty Fireworks Co., P. O. Box 683, Danville, Ill.

FLOORING MATERIALS

AMERICAN MAT CORP., 2018 Adams St., Toledo 2, Ohio
Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J.
Freemont Rubber Co., 115 McPherson Hwy., Fremont, O.
Goodyear Tire and Rubber Co., Inc., flooring div., 600 W. 58th St., New York 19, N. Y.
Homasote Co., Fernwood Rd., Trenton 3, N. J.
Hood Rubber Co., div., B. F. Goodrich Co., Watertown, Mass.
Mosaic Tile Co., Zanesville, Ohio
National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W., Washington 5, D. C.
Sloane-Blabon Corp., 295 5th Ave., New York 16, N. Y.
Taylor Mfg. Co., 3056 W. Meinecke St., Milwaukee, Wis.
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill.

FLUORESCENT PAINT AND LIGHTING

Black Light Products Co., 47 E. Lake St., Chicago 1, Ill.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., 1285 Boston Ave., Bridgeport 2, Conn.
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Strobite Co., 75 W. 45th St., New York 36, N. Y.
Switzer Bros., 4732 St. Clair Ave., Cleveland, O.

FRONTS

Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati 32, O.
Kawneer Co., 2510 Front St., Niles, Mich.
Poblocki, Ben B. Sons and Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 McMicken St., Cincinnati, O.
Seaporcel Porcelain Metals, Inc., 28-30 Borden Ave., Long Island City 1, N. Y.
Toledo Porcelain Products Co., 2275 Smead Ave., Toledo, O.

FURNITURE

HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Royal Metal Mfg. Co., 517 N. Michigan Blvd., Chicago 1, Ill.

GLASS, STRUCTURAL

Libby-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo 3, O.
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.

HAND DRYERS

American Dryer Corp., 1324 Locust St., Philadelphia, Pa.
Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill.
Electric-Aire Engineering Corp., 209 W. Jackson Blvd., Chicago, Ill.

HAND RAILS

(See CROWD CONTROL EQUIPMENT)

HEARING AIDS

Dictograph Products Co., Inc., 580 5th Ave., New York 19, N. Y.
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y.
Telesonic Theatrephone Corp., Times Square Bldg., New York 18, N. Y.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
Zenith Radio Corp., 6001 Dickens St., Chicago 39, Ill.

HEATING SYSTEMS

American Foundry and Furnace Co., Washington and McClun, Bloomington, Ill.
American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn.
Skinner Heating and Ventilating Co., Inc., 1948-60 N. 9th St., St. Louis, Mo.
U. S. Radiator Co., 535 Griswold St., Detroit, Mich.

INSULATION, ACOUSTICAL THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago 22, Ill.
Alfol Insulation Co., Chrysler Bldg., New York, N. Y.
Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Certain-Teed Products Corp., Ardmore, Pa.
Formica Insulation Co., 4654 Spring Grove Ave., Cinn. 32, Ohio
Hall, C. R. and Sons, 516 5th Ave., New York, N. Y.
Homasote Co., Fernwood Ave., Trenton 3, N. J.
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn.
Johns-Manville Corp., 22 E. 40th St., N. Y. C. 16, N. Y.
Keasbey and Mattison Co., Ambler, Pa.
Kelly Island Lime and Transport Co., Leader Bldg., Cleveland, O.
Kimberly-Clark Corp., Neenah, Wis.
Marsh Wall Prods. Co., 4682 Main, Dover, Ohio
National Gypsium Co., 325 Delaware St., Buffalo 2, N. Y.
Owens-Corning Fiberglass Co., 2033 Nicholas Bldg., Toledo 1, O.
PermaStone Co., 719 Hudson St., Columbus, Ohio
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J.
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.
U. S. Plywood Corp., 55 W. 44th St., New York 18, N. Y.
U. S. Rock Wool Co., 40 S. Main, Salt Lake City 1, Utah
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago 3, Ill.
Wood Conversion Co., 1st National Bldg., St. Paul 1, Minn.

INTERCOMMUNICATION SYSTEMS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-in Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Motiograph, Inc., Servus-Fone div. (Electronic Car Hop), 4922 W. Grand Ave., Chicago 38, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
R. W. Neill Co., 1811 Caroll Ave., Chicago 12, Ill.
NORTH AMERICAN PHILIPS (Norelco), 100 E. 42nd St., N. Y., N. Y.
Operadio Mfg. Co., St. Charles, Ill.

JANITOR SUPPLIES

Afta Solvents Corp., 470 W. 128th St., New York 27, N. Y.
Artloom Carpet Co., (Chemical Products div.), Allegheny and Howard, Phila. 33, Pa.
Breuer Electric Mfg. Co., 5148 N. Ravenswood Ave., Chicago 40, Ill.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Fuller Brush Co., The, Main St., Hartford, Conn.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
Holcomb, J. I. Mfg. Co., 1601 Barth Ave., Indianapolis, Ind.
Horn, A. C. Co., 43-36 Tenth St., Long Island City 1, N. Y.
Hospital Specialty Co., The, 1991 E. 66th St., Cleveland 3, O.
Kinner Products Co., 13325 E. Broad St., Pataskala, O.
Melro Enterprises, Cramer Road, Poughkeepsie, N. Y.
Morton Salt Co., 310 S. Michigan Ave., Chicago 4, Ill.

Sanitex Co., 14182 Meyers Rd., Detroit 27, Mich.
Straubel Paper Co., Green Bay, Wis.
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago 12, Ill.
West Disinfecting Co., 52-16 West St., Long Island City, N. Y.

LADDERS

Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City 1, N. Y.
Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati 6, O.
R. D. Werner Co., 295 5th Ave., New York, N. Y.

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., lamp div., Nela Park, Cleveland 13, Ohio
Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Radiant Lamp Corp., 300 Jeliff Ave, Newark 8, N. J.
Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J.
Sylvania Electric Products, Inc., 500 5th Ave., New York 18, N. Y.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.

LENSES

American Optical Co., 19 Doat St., Buffalo 11, N. Y.
Bausch and Lomb Optical Co., 635 St. Paul St., Rochester 2, N. Y.
Bell & Howell Co., 7100 McCormick, Chicago, Ill.
General Scientific Corp., 5151 W. 65th St., Chicago 38, Ill.
Ilex Optical Co., 690 Portland St., Rochester 5, N. Y.
KOLLMORGEN OPTICAL CORP., 347 King St., Northampton, Mass.
Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif.
Projection Optics Co., Inc., 330 Lyell Ave., Rochester 6, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
United Artists Theatres, 233 W. 49th St., N. Y. 19, N. Y. Dimension 150 lenses.
Wollensak Optical Mfg. Co., 350 Hudson Ave., Rochester, N. Y.
Zenith Optical Co., Huntington, W. Va.

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N. Chicago, Ill.
Bleck, M., Mfg. Co., 300 N 3rd St., Philadelphia 6, Pa.
Brightlight Reflector Co., Fairfield Ave., and State St., Bridgeport 5, Conn.
Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
J. H. Channon Co., 1455 Hubbard, Chicago, Ill.
Clancy, J. R. Inc., 1010 Belden Ave., Syracuse 4, N. Y.
Curtis Lighting, Inc., 6135 W. 65th St., Chicago 38, Ill.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
General Electric Co., lamp div., Nela Park, Cleveland 13, O.
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
GoldE Manufacturing Co., Heiland div., Denver, Colo.
Grimes Manufacturing Co., Urbana, O.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Hub Electric Co., 2225 Grand Ave., Chicago 12, Ill.
Jewell Products Co., 266 Glenwood Ave., Bloomfield, N. J.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartsell, Ala.
Revere Electric Manufacturing Co., 6009 N. Broadway, Chicago 4, Ill.
Reynolds Electric Co., 2650 W. Congress St., Chicago 12, Ill.
Spare Electric Corp., 18222 Lanken, Cleveland 19, O.
Sperti, Inc., Norwood Station, Cincinnati 12, O.
Summerour and Devine, Inc., 115 W. 17th St., Kansas City 8, Mo.
Taito, Ltd., 39 E. 50th St., New York, N. Y.
Tiffin Scientific Studios, Tiffin, O.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.
Winston, Charles J. and Co., Inc., 2 W. 47th St., New York, N. Y.

LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
Apex Brass and Bronze Works, Inc., 42 West Broadway, New York 12, N. Y.
Art in Metal Co., 511 Manhattan Ave., Brooklyn 22, N. Y.
Compco Corp., 2257 W. St. Paul Ave., Chicago 47, Ill.
LAWRENCE METAL PRODUCTS, INC., Lynwood, L. I., N. Y.
Lawson, F. H. Co., Evans and Whateley Sts., Cincinnati 4, O.

MAGAZINES

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 Seventh Ave., New York, N. Y.
GOLDBERG BROS., 3500 Walnut St., Denver, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Strobl Dodge, P. O. Box 24, Cincinnati 30, O.
Edw. H. Wolk, 1241 S. Wabash, Chicago, Ill.
Wenzel Projector, 2505 S. State, Chicago, Ill.

MATS, RUBBER

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
AMERICAN MAT CORP., 2018 Adams St., Toledo 2, O.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Durable Mat Co., 2926 16th St., S. W., Seattle, Wash.
Fremont Rubber Co., 115 McPherson Hwy., Fremont, O.
Goodyear Tire & Rubber Co., flooring div., 600 W. 58th St., New York 19, N. Y.
Musson, R. C. Rubber Co., 10 S. College Ave., Akron, O.
National Mat Co., 72 Kingsley St., Buffalo, N. Y.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

MIRRORS

Carvarts, Inc., 7025 Santa Monica Blvd., Hollywood 38, Calif.
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh 19, Pa.

MOTOR GENERATORS

Automatic Devices Co., 114 North 8th Street, Allentown, Pa.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, Ohio
Imperial Electric Co., 84 Ira Ave., Akron, O.
Motiograph Inc., 4922 W. Grand Ave., Chicago 39, Ill.
Robin J. E., Inc., 267 Rhode Island Ave., East Orange, N. J.

ORNAMENTAL METAL WORK

Architectural Bronze Studios, Inc., 2600 S. 10th St., St. Louis, Mo.
Artcraft Ornamental Iron Co., 724 E. Hudson St., Columbus, O.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.

PAINT

NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Pabco Products, Inc., 475 Brannan St., San Francisco 19, Calif.
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.
Tnemec Co., Inc., 124 W. 23rd Ave., Kansas City, Mo.

PLUMBING FIXTURES

American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.
Bradley Washfountain Co., 2203 W. Michigan St., Milwaukee 1, Wis.
Crane Co., 836 S. Michigan Blvd., Chicago 1, Ill.
Kohler Co., Kohler, Wis.
Safeway Sanitation Co., 75 Argyle Rd., Eggertsville 21, N. Y.
Sexauer, J. A. Mfg. Co., Inc., 2503-5 3rd Ave., New York 5, N. Y.
Sperzel Sanitary Seat Co., 123 14th Ave., S. Minneapolis, Minn.
Standard Art, Marble and Tile Co., 117 "D" Street N. W., Washington, D. C.

PRE-FAB FRONTS

(See FRONTS)

PREMIUM DISTRIBUTORS

Hecht Mfg. & Premium Co., 184 Merrick Rd., Merrick, L. I., New York
Metro Premium, 334 W. 44th St., New York, N. Y.
Price Theatre Premiums, 352 W. 44th St., New York, N. Y.
Shure, N. and Co., 200 W. Adams St., Chicago 6, Ill.
West Bend Aluminum Co., West Bend, Wis.

PROJECTION LAMPS

ASHCRAFT C. S. MFG. CO., 3632 38th St., Long Island City 1, N. Y.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CARBONS, INC., Boonton, N. J.
Cine Electronics, 225 E. 46th St., New York. N. Y.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
NORTH AMERICAN PHILIPS (Norelco), 100 E. 42nd St., New York, N. Y.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.
WESTREX CORP., 540 W. 58th St., New York 19, N. Y.
XETRON PRODUCTS div. Carbons, Inc., Boonton, N. J.

PROJECTOR INTERLOCKS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
Natural Vision Corp., 1710 N. LaBrea, Hollywood, Calif.

PROJECTOR PARTS

LA VEZZI MACHINE WORKS, 4635 West Lake St., Chicago 66, Ill.

PROJECTORS, 35mm

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CARBONS, INC., Boonton, N. J.—Cinemeccanica projectors.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.

GENERAL PRECISION LABS, Pleasantville, N. Y.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42 St., N. Y., N. Y.
PHILIPS PROJECTOR CO., Eindhoven, Netherlands.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 540 W. 58th St., New York 19, N. Y.

PROJECTORS, 70mm

CARBONS, INC., Boonton, N. J. Cinemeccanico projectors.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42 St., N. Y., N. Y.
PHILIPS PROJECTOR COMPANY, Eindhoven, Netherlands.

PROJECTORS, 16mm

Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.
Bell and Howell Company, 7183 McCormick Rd., Chicago, Ill.
Camera Equipment Co., 315 W. 43rd St., New York, N. Y.
EASTMAN KODAK CO., 343 State St., Rochester 4, N. Y.
NORTH AMERICAN PHILIPS, Norelco Projectors, 100 E. 42 St., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
PHILIPS PROJECTORS CO., Eindhoven, Netherlands.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.

RECTIFIERS

ASHCRAFT, C. S. MFG. CO., 3632 38th St., Long Island City 1, N. Y.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneve, Ill.
Carver Electric Co., 327 Carter St., Union City, Ind.
Gordos Corp., (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J.
KNEISLEY ELECTRIC CO., 2501 La Grange, Toledo 3, O.
Mallory, P. R. and Co., Inc., 3029 E. Washington St., Indianapolis 6, Ind.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio.

REEL-END ALARMS

American Theatre Supply Company, Inc., 2300 First Avenue, Seattle 1, Wash.

REELS AND REWINDS

General Devices & Eng. Co., 1147 N. McCadden Place, Hollywood 38, Calif.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Griswold Machine Works, Port Jefferson, N. Y.
umade Prods. Co., 250 W. 57th St., New York 19, N. Y.
Weaver, Fred Co., 1639 E. 102nd St., Los Angeles 2, Calif.
Wenzel Projector, 2505 S. State St., Chicago 16, Ill.

REFLECTORS

Bausch and Lomb Optical Co., 625 St. Paul St., Rochester, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.
HEYER-SCHULTZ INC., Cedar Grove, New Jersey
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio.

SAFES

Ballam, Thomas F. Co., 1206 7th Ave., N., St. Petersburg, Fla.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
Hawthorne Mfg. Co., 2930 37th Ave., S. Minneapolis, Minn.
Mosler Safe Co., 320 5th Ave., New York City 1, N. Y.

SANITARY SUPPLIES AND EQUIPMENT

(See JANITOR SUPPLIES)

SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
HURLEY SCREEN CO., 96-17 Northern Blvd., Corona, L. I., New York
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash.
TECHNIKOTE CORP., 63 Seabring St., Brooklyn 31, N. Y.
Trans-Lux Corp., 625 Madison Avenue, New York, N. Y.
WALKER-AMERICAN CORP., 2665 Delmar Blvd., St. Louis 6, Mo.
Williams Screen Co., 1620 Summit Lane Blvd., Akron, O.

SCREEN FRAMES

Artcraft Strauss Sign Co., 830 12th Ave., N. Y. 19, N. Y.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
R. H. Mitchell & Co., Hartselle, Ala.
Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis 2, Minn.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Nick Mulone and Son, Cheswick, Pa.
SELBY INDUSTRIES, 1350 Ghent Hills Rd., Akron 13, O.
TECHNIKOTE CORP., 63 Seabring St., Brooklyn 31, N. Y.
Unistrut Products Co., 1013 W. Washington Blvd., Chicago 7, Ill.

SIGNS, ADMISSION

(See BOXOFFICE EQUIPMENT)

SIGNS, DIRECTIONAL AND EXIT

American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo.
Ardley, 1010 Castle Hall Ave., New York 72, N. Y.
Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Beach Co., Coshocton, O.
Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
Century Lighting Inc., 521 W. 43rd St., New York, N. Y.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
Federal Electric Co., 8700 S. State St., Chicago 19, Ill.
Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa.
Kliegl Bros. 321 W. 50th St., New York 19, N. Y.
Rem-Lite, Inc., 878 Broadway, New York 3, N. Y.
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
Sola Electric Co., 4613 W. 16th St., Cicero 50, Ill.
South Bend Neon Sign Co., 215 Garst St., South Bend 18, Ind.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.

SIGN LETTERS AND MARQUEES

ADLER SILOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
Artcraft Strauss Sign Co., 830 12th Ave., New York, N. Y.
Associated T. & R. Co., 354 W. 44th St., New York 36, N. Y.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee 12, Wisc.
Falk Glass Products Co., 5 Union Square, W. New York 3, N. Y.
Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
Poblocki Ben B. and Sons Co., 2159 S Kinnickinnic Ave., Milwaukee 7, Wis.
Sign Animation Corp., 229 W. 42nd St., New York, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Triple-S Supply Co., 206 First St., San Francisco, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago 12, Ill.

SOUND EQUIPMENT

Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.
Ampex Electric Corp., 934 Charter St., Redwood City, Calif.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CARBONS, INC., Boonton, N. J.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
EPRAD, 1206 Cherry St., Toledo, O.
Hallen Corp., 122 Washington St., Bloomfield, N. J.
Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago 38, Ill.
Magnasyne Mfg. Co., 5517 Satsuma Ave., N. Hollywood, Calif.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Natural Sound Corp., 1710 N. LaBrea, Hollywood 46, Calif.
NORTH AMERICAN PHILIPS CO. (NORELCO). 100 E. 42nd St., New York, N. Y.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.

SOUND EQUIPMENT SERVICE

Altec Service Co., 222 Park Ave. South, New York 3, N. Y.
RCA SERVICE CO., Technical Prods Div., Camden 8, N. J.

SPEAKERS AND HORNS

(See SOUND EQUIPMENT)

SPOTLIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York 19, N. Y.
Genarco, Inc., 97-04 Sutphin Blvd., Jamica 35, N. Y.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
STRONG ELEC. CORP., 87 City Park Ave., Toledo, O.

STAGE HARDWARE

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTY SCENIC STUDIO, INC., 432 E. 91st St., New York 28, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

STAIR TREADS

AMERICAN MAT CORP., 2018 Adams St., Toledo 2, O.
Fremont Rubber Co., 115 McPherson Hwy., Freemont, O.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
Safe Tread Co., 30 Vesey St., New York 7, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.

SWITCHBOARDS

Adam, Frank Electric Co., 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
Federal Pacific Electric Products Co., 50 Paris St., Newark, N. J.
General Radio Co., 275 Massachusetts Ave., Cambridge 39, Mass.
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago 38, Ill.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartselle, Ala.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
Time-O-Matic Co., Danville, Ill.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.
Ward Leonard Electric Co., 86 South St., Mt. Vernon, N. Y.

TICKET MACHINES & BOXES

GENERAL REGISTER CO., Div.-Universal Controls, 271 Schilling, Cockeysville, Md.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

THEATRE TELEVISION

DuMont, Allen B. Labs, Inc., Passaic, N. J.
Farnsworth Radio and Television Co., Standard Bldg., Fort Wayne 1, Ind.
National General Corp., 9570 Wilshire Blvd., Beverly Hills, Calif.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Theatre Network Television, 575 Madison Ave., New York 22, N. Y.

TEMPERATURE CONTROLS

Barber-Colman Co., 1200 River Street, Rockford, Ill.
Johnson Service Co., 507 E. Michigan St., Milwaukee 2, Wis.
Minneapolis-Honeywell Regulator Co., 2747-53 4th Ave., S. Minneapolis 8, Minn.

TICKETS

Elliott Ticket Co., 409 Lafayette St., New York 3, N.Y.
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark 4, N. J.
Kelier Ansell Ticket Co., 723 7th Ave., New York 19, N. Y.
National Ticket Co., 201 Pearl St., Shamokin, Pa.
Toledo Ticket Co., 116 Erie St., Toledo, O.

TILE, STRUCTURAL AND ORNAMENTAL

American Encaustic Tiling Co., Inc., P. O. Box 271 Lansdale, Pa.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Arketec Ceramic Corp., Brazil, Ind.
Cambridge Tile Mfg. Co., P. O. Box 71, Station R, Lockland, Cincinnati 15, O.
Mosaic Tile Co., Zanesville, O.
National Fireproofing Corp., 202 E. Ohio St., Pittsburgh 12, Pa.
National Tile Co., 1200 E. 26th St., Anderson, Ind.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W. Washington, D. C.
Tile-Tex Company, Inc., 1232 McKinley St., Chicago Heights, Ill.
U. S. Quarry Tile Co., 730 Renkert Bldg., Canton 2, Ohio.

TOILETROOM ACCESSORIES

(See PLUMBING FIXTURES)

TRAILERS, SLIDES

Filmack Trailer Co., 1327 S. Wabash Ave., Chicago, Ill.
NATIONAL SCREEN SERVICE CORP., 1600 Broadway, New York 19, N. Y.

TURNSTILES

PEREY TURNSTILE CO., Inc., 101 Park Ave., New York 17, N. Y.

UNIFORMS, SHIRTS, COLLARS

Angelica Uniform Co., 1427 Olive St., St. Louis 3, Mo.
S. Appel and Co., Inc., 740 Broadway, New York 3, N. Y.
Brooks Uniform Co., Inc., 75 West 45th St., New York, N. Y.
GIBSON LEE, INC. (Successors to Reversible Collar Co.), 95 Binney St., Cambridge 42, Mass.
Maier-Lavaty Co., 2141 Lincoln Ave., Chicago, Ill.
Troy Novelties Co., 5 Union St., Troy, N. Y.

VACUUM CLEANERS

Allen Billmyrae div., Lamson Corp., 425 Lamson St., Syracuse 1, N. Y.
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.
Eureka Vacuum Cleaner Co., Bloomington, Ill.
General Electric Co., Appliance and Mdse. Dept., Bridgeport, Conn.
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago 6, Ill.
Hoover Co., 8 S. Michigan Ave., Chicago 3, Ill.
Ideal Industries, Inc., Sycamore, Ill.
Kent Co., Inc., 174 Canal St., Rome, N. Y.
Pullman Vacuum Cleaner Co., 33 Allerton St., Boston, Mass.
Multi-Clean Prods., 2277 Ford Pkwy., St. Paul 1, Minn.
National Super Service Co., 1946 N. 13th St., Toledo, Ohio.
Scott and Fetzer Co., The, 11401 Locust Ave., Cleveland 2, O.
Spencer Turbine Co., 486 Newark Ave., Hartford, Conn.
Westinghouse Electric Corp., 983 Page Blvd., E. Springfield, Mass.
Von Schrader Mfg. Co., 1600 Junction Ave., Racine, Wis.

VENTILATING SYSTEMS

(See AIR CONDITIONING)

WORK LIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
Reliance Devices Co., 30 Irving Place, New York 3, N. Y.

DRIVE-IN GUIDE

ADMISSION SYSTEMS

EPRAD COMPANY, 1206 Cherry St., Toledo, O.
GENERAL REGISTER CO., Div.-Universal Controls, 271 Schilling, Cocksysville, Md.
K-Hill Signal Co., Inc., 326 West 3rd St., Uhrichsville, O.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Palmer Engineering and Development Co., 2459 North Chico Ave., El Monte, Calif.
Taller and Cooper, Inc., 75 Front St., Brooklyn 1, N. Y.

ATTRACTION BOARD

ADLER SILHOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Tiffin Art Metal Co., Tiffin, Ohio.
WAGNER SIGN SERVICE, INC., 218 South Hoyne, Chicago 12, Ill.

BEACON ATTRACTION LIGHTS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
Federal Sign & Signal Co., 8764 S. State St., Chicago 9, Ill.
Tripp Mfg. Co., 133 N. Jeffeffrson St., Chicago 6, Ill.

CABLE AND SPEAKER CORDS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1707 Davenport St., Omaha, Neb.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
U. S. Steel Corp., Pittsburgh, Pa.
Western Insulated Wire Co., 1001 E. 62nd St., Los Angeles 1, Calif.
Wheeler Ins. Wire Co., 1118 E. Aurora St., Waterbury 20, Conn.
Whitney Blake Co., 1565 Dixwell Ave., New Haven, Conn.

DRIVE-IN THEATRE SEATING

AMERICAN SEATING CO., 9th & Broadway, Grand Rapids 2, Mich.
Griggs Equipment Co., 209 Beale St., Box 630, Belton, Texas.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich.
MASSEY SEATING CO., 100 Taylor St., Nashville 8, Tenn.

FENCING

American Chain and Cable Co., Inc., Page Steel and Wire div., Bridgeport, Conn.
Anchor Post Fence Co., 6695 Eastern Ave., Baltimore 24, Md.
Habitant Fence Co., Bay City 21, Michigan.

IN-CAR HEATERS

Arvin Industries, Columbus, Ind.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
ELECTROMODE, 45 Crouch St., Rochester, N. Y.
EPRAD, 1206 Cherry St., Toledo, O.
Thermolater Co., 1628 Victory Blvd., Glendale, Calif.

IN-CAR SPEAKERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
EPRAD, 1206 Cherry St., Toledo, O.
Minneapolis Speaker Co., 3806 Grand Ave. S., Minneapolis, Minn.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Oxford Electric Co., 3911 S. Michigan, Chicago 5, Ill.
Permaflex Corp., 4900 W. Grand, Chicago, Ill.
Projected Sound, Plainfield, Ind.
United Speaker Co., 1263 3rd Ave., New Kensington, Pa.
WESTREX CORP., 540 W. 58 St., New York

INSECTICIDE FOGGING APPARATUS

Todd Shipyards Corp., Product div., Halleck St., Brooklyn 31, N. Y.

INSECT CONTROL SYSTEMS

Barrett Chemical Co., H & Luzerne Sts., Phila., Pa.
C. B. Doige Company, Westport, Conn.
HYDRAULIC MFG. CO., 1100 S. Alfred St., Alexandria, Va.
Pic Corp., 481 Washington Ave., Newark, N. J.
Swingfog, Inc., 415 Lexington Ave., New York, N. Y.

LITTER EQUIPMENT

Litterlift, 202 N. Mahaffee, Olathe, Kan.
Mideast Sales, P. O. Box 62, Lockland, Ohio
Tarrant Manufacturing Co., 59 Lake St., Saratoga Springs, N. Y.

PLAYGROUND EQUIPMENT, RIDES

AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.
Burke, J. E., Co., Fond Du Lac, Wis.
Doepke Mfg. Co., Rossmoyne, O.
Herschell, Allen, Co., N. Tonawanda, N. Y.
Hills Playground Equip. Co., Grand Prairie, Texas
Game Time, Inc., Litchfield, Mich.
Jamison Mfg. Co., 8800 S. Mettler, Los Angeles, Calif.
King Amusement Co., Mt. Clemens, Mich.
MIRACLE EQUIP. CO., Grinnell, Iowa
Murdock Mfg. Co., 4056 Del Rey Ave., Venice, Calif.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Play Sculpture, 7 University Place, New York, N. Y.
Pressweld Inc., Sebring, Ohio

POOLS AND EQUIPMENT

American Playground Device Co., Anderson, Ind.
International Swimming Pool Corp., 290 Hall St., White Plains, N. Y.

PORTHOLE BLOWERS

Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas

RAMP AND DIRECTIONAL SIGNS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
EPRAD, 1206 Cherry St., Toledo, O.
Federal Sign & Signal Co., 8764 S. State St., Chicago, Ill.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.

SCREEN COATINGS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
EPRAD, 1206 Cherry St., Toledo, O.
Plast X Plate, Berwyn, Pa.
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.
TECHNIKOTE CORP., 63 Seabring St., Brooklyn 31, N. Y.
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleveland 2, O.

SCREEN TOWERS, SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CAREW CORP., York, Penna.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
Elizabeth Iron Works, Green Lane, Elizabeth, N. J.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Rilco Laminated Products, Inc., 332 Minnesota St., St. Paul 1, Minn.
SELBY INDUSTRIES, 1350 Ghent Hill Rd., Akron 13, O.
Timber Structures, Inc., P. O. Box 3782, Portland 8, Oregon
Tweedy Screen Corp., 5055 N.E. 6 St., Minneapolis 21, Minn.

SPEAKER POST (DRIVE-IN)

Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
Sonken-Galamba, Inc., Riverview at Second St., Kansas City 18, Kansas

SPEAKER REPAIR

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kansas
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
Sound Crafters, 232 Crown Ave., Scranton, Pa.
WESTERN ELECTRONIC CO., 3311 Houston Ave., Houston, Tex.

Theatre Supply Dealers of the United States

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ALABAMA

THE QUEEN FEATURE SERVICE, INC., 1912½ Morris Ave., Birmingham 3, Telephone: 205-252-8665. PERSONNEL—Manager: Miss Vivian Harwell. Salesmen: William H. McKenzie, R. L. Tyler. AREA SERVED—Alabama, Tennessee, Mississippi, Georgia, Northern Florida.

ARIZONA

*ARIZONA FILM SUPPLY COMPANY, 33 W. Congress St., Tucson. Telephone: 26272. PERSONNEL—Nick Diamos, George N. Diamos, George O. Diamos. AREA SERVED—Arizona.

ARKANSAS

ARKANSAS THEATRE SUPPLY, 1015 Division St., North Little Rock. Telephone: FR 2-2632—(Emergency Night) SK 3-2067. PERSONNEL—Owner: H. E. Wortsmith. Manager; Mrs. Jane Steinmetz. AREA SERVED—Arkansas, Tennessee, Mississippi, Missouri.

CALIFORNIA

MIDSTATE THEATRE SUPPLY, 1906 E. Thomas, Fresno. Telephone: ADams 233-2455. PERSONNEL—Owner and manager: Paul Wallace. AREA SERVED—Central California.

Editor's Comment

While efforts are made by mailings and telephone to achieve a high degree of accuracy and uniformity in the following theatre supply dealer entries, it is impossible in a yearly publication to guarantee 100 per cent correctness. With the assistance of most of the larger concerns with branch offices in the U. S. and overseas, we can supply up-to-the-minute information on most outlets.

Where the dealers themselves do not confirm, revise, or otherwise alter information in these FREE listings, we indicate that the previous name, address, etc. is being run by an asterisk (*). Readers and dealers are encouraged to notify the editor of any additions or corrections necessary.

JOHN P. FILBERT CO., INC., 2007 So. Vermont Ave., Los Angeles, Calif. 90007. Telephone 734-1195, Area Code 213. PERSONNEL—President: John P. Filbert, Jr., Secretary-Treasurer: Spero L. Kontos, Sales Engineer: Manford E. Pickrell, Office Manager: Ida K. Marshall.

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Ave., Los Angeles 90007. Telephone: REpublic 1-4193. PERSONNEL—Vice President: L. C. Ownbey. Manager: G. J. Hessick. Salesmen: Sam Aspaas, Cal Tyler, S. Lay, M. R. Brown. Service Man: J. Denney. Shipper: W. Decuir, Ass't. Shipper: W. Collins. AREA SERVED—Southern California, Arizona, Nevada.

PEMBREX THEATRE SUPPLY CORPORATION, 1969 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 1-3111—(Emergency Night) PO 4-7147, TOpaz 2-3412. PERSONNEL—President and General Manager: Louis M. Wutke, Lou Salig, Mgr. AREA SERVED—Southern California, Arizona, and Nevada.

B. F. SHEARER COMPANY, 1964 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 3-1145—(Night) EXbrook 5-7577, AXminster 1-3576. PERSONNEL—Manager: Barclay W. Ardell. Salesmen: Ed Budd, Harold Smith. Engineer: Henry Grussing. AREA SERVED—Southern California, Arizona, Southern Nevada.

GLENN E. KOROPP CO., 2731 Braynard Way, Sacramento 25, Calif. Telephone: IVanhoe 9-0941. PERSONNEL—Glenn E. Koropp, Virginia E. Koropp. Products Sold—In-A-Car Speakers, Junction Boxes, Supplies & Parts.

NATIONAL THEATRE SUPPLY COMPANY, 255 Golden Gate Ave., San Francisco 94102. Telephone: MArket 1-4171. PERSONNEL—Manager: J. C. Dalk. Shipper: Al Rinehart. AREA SERVED — Northern California, Nevada, Southern Oregon, Washington, Alaska.

SAMPSON ELECTRONICS, 513 23rd Ave., San Francisco 21. Telephone: EVergreen 6-7734. PERSONNEL—Owner and Manager: Steve S. Sampson. AREA SERVED—Northern California, Oregon, and Washington.

S.O.S. PHOTO-CINE-OPTICS, 6331 Hollywood Blvd., Hollywood 28.

B. F. SHEARER COMPANY OF CALIFORNIA, 243 Golden Gate Ave., San Francisco 2. Telephone: UNderhill 1-1816. PERSONNEL—Manager: R. A. Brobeck. Salesman: Wesley Rosenthal. AREA SERVED—Northern California, Nevada, Southern Oregon, Hawaii.

WESTERN THEATRICAL EQUIPMENT COMPANY, 7187 Golden Gate Ave., San Francisco 2. Telephone: UN 1-7571. PERSONNEL—General Manager: James R. Barry; Robert Bemis. AREA SERVED—California, Nevada, Hawaii.

COLORADO

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa St., Denver 80205. Telephones: 825-0201—(Emergency Night) SKyline 6-8573. PERSONNEL—Manager: J. R. Lutz. Salesmen: Morton Dyksterhuis, R. J. Miller, Jim Cowhick. Service Men: Aaron McDaniel. Shippers: Clarence Clausen, John Youngquist. AREA SERVED—Colorado, New Mexico, Wyoming, Western Nebraska, Eastern Montana, Black Hills of South Dakota, Utah, Idaho, and Nevada.

SERVICE THEATRE SUPPLY COMPANY, 2054 Broadway, Denver 2. Telephone: 255-1597—(Emergency-Night) 429-7156. PERSONNEL—President: Ted Knox. Secretary and Treasurer: Elsie Knox. AREA SERVED—Denver Film Territory.

WESTERN SERVICE & SUPPLY, INC., 2100 Stout Street, Denver 80205. Telephones: 534-7611—936-4360. PERSONNEL—President and General Manager: R. K. (Bob) Tankersley, Secretary-Treasurer: Susan Tankersley. Office Sales: Don Gallagher and T. C. Costin. Shipping: Andy Hudak. SALT LAKE CITY BRANCH: 1232 So. State Street. Telephones: 328-6141—485-3810. PERSONNEL—C. H. Lyman, Manager and Mardella Baxter, Secretary. AREA SERVED: Colorado, Wyoming, Western Nebraska, Western South Dakota, Montana, New Mexico, Utah, Idaho, Eastern Nevada, Northern Arizona and Eastern Oregon.

CONNECTICUT

NATIONAL THEATRE SUPPLY COMPANY, 80 Valley Rd. PERSONNEL—Resident Salesman. AREA SERVED—Connecticut.

DISTRICT OF COLUMBIA

BEN LUST THEATRE SUPPLY COMPANY, 1005 New Jersey Ave., N.W., Washington 1. Telephone: National 8-5376-7. Owner and Manager: Irwin Lust. AREA SERVED—District of Columbia, Maryland, West Virginia, Virginia.

R & S THEATRE SUPPLY COMPANY, 1013 New Jersey Ave., N.W., Washington 1. Telephones: 783-8938—(Emergency Night) WOodley 6-8128. EMerson 3-5686. PERSONNEL—Samuel N. Wheeler, Ross S. Wheeler. AREA SERVED—Virginia, Maryland, Delaware, District of Columbia.

FLORIDA

*F. E. VAN HOESEN CO., INC., 1001 N. E. 82nd Terrace, Miami 38, Fla. Products Sold: Heywood Wakefield seats, sole distributor. AREA SERVED—Florida.

JOE HORNSTEIN, INC., 759 W. Flagler St., Miami. Telephones: FRanklin 4-7596—(Emergency Night)—MOhawk 7-7424. PERSONNEL—Manager: Hal Hornstein. Counter Man: E. Gilliam. Sales Engineers: O. C. Taylor. AREA SERVED—Southern States.

GEORGIA

DIXIE THEATRE SERVICE & SUPPLY CO., INC., 1010 No. Slappey Blvd., Albany, Georgia. Telephones: 432-2846, (Emergency and Night) 432-1308. PERSONNEL—President and General Manager: J. O. McClung; Vice-President and Chief Engineer: W. C. McClung; Vice President and Consulting Engineer: L. W. McClung, Sr.; Secretary and Treasurer: E. C. McClung; Maintenance Engineer: L. W. McClung, Jr. AREA SERVED—Georgia, Alabama, Florida, Tennessee, North Carolina.

CAPITAL CITY SUPPLY COMPANY, INC., 161 Walton St., N.W., Atlanta 3. Telephones: JA 1-1244—(Emergency Night) TR 2-4493. PERSONNEL—Vice-President: Lewis Haits. Secretary and Treasurer: Donald G. Howell. AREA SERVED—Georgia, Tennessee, Alabama, part of Florida.

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton St., N.W., Atlanta 30303. Telephone: 524-8486. PERSONNEL—Manager: C. F. Davis, Jr. Salesmen: D. P. Merton. Service Man: C. Harris. Shipper: J. L. Rivers. AREA SERVED—Georgia, Florida, Alabama, Tennessee.

WIL-KIN THEATRE SUPPLY, INC., General Offices: 301 North Ave., N.E., Atlanta 8. Sales Branch: 229 S. Church St., Charlotte, N. C. Telephone: EDison 3-6101, 150 Walton St., N.W., Atlanta 3, Ga. Telephone: JAckson 2-4613. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Harry Wayne, Charlotte Branch Mgr. AREA SERVED—Alabama, Florida, Georgia, Tennessee.

RHODES SOUND AND PROJECTION SERVICE, 218 E. 56th St., Savannah. Telephones: AD-3-8788—(if no answer) AD 3-1174. PERSONNEL—President: Irma F. Rhodes. Engineer and Manager: E. L. Rhodes. AREA SERVED—Georgia, Southeast South Carolina, Northern Florida.

HAWAII

*CONSOLIDATED AMUSEMENT COMPANY, LTD., 1120 Bethel St., Honolulu 11. Telephone: 563571, Merchandise Department. PERSONNEL—T. A. McKee. AREA SERVED—Hawaiian Islands.

THEATRICAL EQUIPMENT AND SUPPLY COMPANY, LTD., 1055 Alakea St., Honolulu 13. Telephone: 576351. PERSONNEL—President: Ray Jackson. Products Sold: Complete Theatre Equipment and Supplies. AREA SERVED—Hawaiian Islands and Pacific Ocean.

ILLINOIS

ABBOTT THEATRE EQUIPMENT COMPANY, INC., 1311 S. Wabash Ave., Chicago 5. Telephones: HArrison 7-7573-74-75-76. PERSONNEL — President: Harold Abbott, Treasurer: Eleanore Abbott. Secretary and General Manager: Erwin J. Peterson. Office Manager: Elaine Korose. Counter and Shipping: Patrick Coyle. Salesman: Harold Abbott, Jr. AREA SERVED—Illinois, Northern Indiana.

MOVIE SUPPLY COMPANY, INC., P. O. Box 72, Morton Grove, Ill. WAREHOUSE: 3000 N. Pulaski Rd., Chicago. Telephone: SPring 7-1898. Products Sold: National Carbons, Ashcraft lamps and a complete line of theatre equipment. AREA SERVED—Entire U. S.

LEE ARTOE CARBON CO., AN-LEE, INC., ELECTRO-CARBONS, 940 W. Belmont Ave., Chicago. Telephone: DI 8-3575. PERSONNEL—Lee Artoe, President. Larry Rassmuseen, Vice-President. Ann Croucher, Secretary. PRODUCTS SOLD—Lee Artoe Carbons, Roman Carbons, Artoe lamphouse replacement parts, silicon rectifiers, silicon tubes, silicon replacement stacks, Artoe reflectors, speakers, Xenon lamphouses, contacts, lenses, and screens.

NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Ave., Chicago 60605. Telephone: WAbash 2-8266. PERSONNEL—Manager: E. C. Novak. Shipper: L. E. Goff. AREA SERVED—Northern Illinois, Northern Indiana.

INDIANA

GER-BAR, INC., 442 N. Illinois St., Indianapolis 4. Telephone: MElrose 4-1727. PERSONNEL—B. Hopkins, M. Hopkins, S. Goddard, R. Greene, A. Martin.

NATIONAL THEATRE SUPPLY COMPANY, 408 N. Illinois St., Indianapolis 46204. Telephone: MElrose 4-4517—(Emergency Night) OLfford 5-5825, WAlnut 6-6490. PERSONNEL—Manager: B. N. Peterson. Office Manager: N. Geraghty. Shipper: C. G. Lizius. AREA SERVED—Indiana, Kentucky.

PROJECTION EQUIPMENT COMPANY, Union City. Telephone: 964-5181. PERSONNEL—Geo. Wenger, Joel Wenger. Products Sold: 16 & 35mm equipment, controlled reader.

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121-23 High St., Des Moines, 50309. Telephone: 243-6520. PERSONNEL—Owner and Manager: A. E. Thiele. Salesman: Dick Sutton. AREA SERVED—Iowa.

KANSAS

*SOUTHWEST THEATRE EQUIPMENT COMPANY, 118½ W. Douglas Ave., P. O. Box 2138, Wichita 1. Telephone: AM 2-2153. PERSONNEL—Owner and Manager: C. D. Peck. Projection Maintenance: J. O. Buckles. AREA SERVED—Kansas, Missouri, Oklahoma, Arkansas, Texas, New Mexico.

KENTUCKY

FALLS CITY THEATRE EQUIPMENT COMPANY, 427-29 S. 3rd St., Louisville 2. Telephones: 584-7559, 583-3186. PERSONNEL—Owners: W. E. Carrell, II, J. Raymond Mattingly. Salesmen: Charles B. Wells, Jr., Dallas Freeman. Counter Man: Harry Woodson. Service Engineer: Earl Bottorff. AREA SERVED—Kentucky, Southern Indiana, Southern Ohio, Northern Tennessee.

HADDEN THEATRE SUPPLY COMPANY, 1909 Emerson Ave., P. O. Box 4151, Louisville 4. Telephone: 452-2153. Zone, 40204. PERSONNEL—Owner: J. Stoner Hadden. Office Manager: Henry J. Uphaus. Service Department: Gene Mitchom. AREA SERVED—Kentucky, Southern Indiana, and Southern Ohio.

LOUISIANA

HODGES THEATRE SUPPLY CO., INC., 2927 Jackson Avenue, New Orleans 25. Telephones: 524-8356—(Emergency Night) 737-5168 and 737-5190. PERSONNEL—Manager: Mel Gadel. Salesman: Joe Bertucci. Sound Engineer: H. J. Ballam. AREA SERVED—Louisiana, Southern Mississippi, Southern Alabama, Northern Florida.

NATIONAL THEATRE SUPPLY COMPANY, 601 St. Charles St., New Orleans 70130. Telephone: 524-4891. PERSONNEL—Manager: T. W. Neely. Salesman: C. A. Achee, Jr. Shipper: P. Caruso, Jr. AREA SERVED—Louisiana, Alabama, Florida, Mississippi.

ALON BOYD, P. O. Box 362, Shreveport. Telephone: 422-6612. AREA SERVED—Louisiana, Mississippi, Southwest Alabama.

MARYLAND

J. F. DUSMAN COMPANY, 12 East 25th St., Baltimore 18. Telephones: BElmont 5-2747-48—(Emergency Night) CLifton 4-0757. PERSONNEL—Manager: Henry C. Dusman. Service: Clay Langlotz. AREA SERVED—Maryland, District of Columbia, Virginia, Penna.

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore 21202. Telephones: MUlberry 5-8266-67. PERSONNEL—Manager: H. C. Atkinson. Service Man: L. P. Sieber. Counter Clerk: E. L. Exler. Shipping Clerk: L. Gough. AREA SERVED—Maryland, District of Columbia, Virginia.

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont St., Boston 16. Telephones: LIberty 2-6797—(Emergency Night) OXford 8-6855, FAirview 3-3192. PERSONNEL—President: Frank M. Gray. Vice-President: Kenneth R. Douglass, Jr. Treasurer: Frank M. Gray. General Manager: Ernest J. Comi. Salesmen: Don Pickering, Ken Douglass, Jr., Charles Fish, Frank W. Grabau. AREA SERVED—Massachusetts, Connecticut, Rhode Island, Maine, Vermont, New Hampshire.

MASSACHUSETTS THEATRE EQUIPMENT COMPANY, 20 Piedmont St., Boston 16. Telephone: LIberty 2-9814, LIberty 2-0356. PERSONNEL—Owner: P. E. Comi. Manager: William J. Cliggot. Sales and Installation: P. E. Comi, Joseph Testa. (Emergency Night) Joseph Testa, TWinbrook 4-4944. P. E. Comi, OXford 6-7637. AREA SERVED—All New England States.

NATIONAL THEATRE SUPPLY COMPANY, 37 Winchester St., Boston 02116. Telephones: LIberty 2-2663—(Emergency Night) LOgan 7-7747. PERSONNEL—Manager: H. J. McKinney, also Vice President. Salesman: Lawrence Cooney, R. J. Mauro. AREA SERVED—New England States, except Connecticut.

MICHIGAN

NATIONAL THEATRE SUPPLY COMPANY, 2312 Cass Ave., Detroit 48201. Telephones: WOodward 1-2447-8-9—(Emergency Night) MAyfair 6-5702, PArkway 2-8247. PERSONNEL—Manager: C. Williamson. Salesman: H. W. Russell, F. Smith. Service Man: G. Studebaker. Shipping Clerk: R. Reagan. AREA SERVED—Michigan.

RINGOLD THEATRE EQUIPMENT COMPANY, 952 Ottawa Ave., N.W., Grand Rapids 2. Telephones: GL 4-8852—(Emergency Night) CH 3-2413. PERSONNEL—Owner and Manager: H. J. Ringold. AREA SERVED—Michigan.

THEATRE EQUIPMENT COMPANY, 2211 Cass Ave., Detroit. Telephone: WOodward 1-1122. (Emergency Night) Howie Forbes, VErmont 7-1227. John Kenny, PA 2-8247. AREA SERVED—Michigan and Ohio.

MINNESOTA

NATIONAL EQUIPMENT COMPANY, 7 E. Michigan St., Duluth 2. Telephone: RA 2-4567. PERSONNEL—James B. Enochs. AREA SERVED—Northeastern Minnesota, Northern Wisconsin.

MINNEAPOLIS THEATRE SUPPLY, INC., 51 Glenwood Ave., Minneapolis 3. Telephones: FEderal 5-1166.—(Emergency Night) SUnset 4-7575, TUxedo 1-3494. PERSONNEL—Co-Owners: C. C. Creamer, R. C. Lahti, R. E. Lundquist, and Henry Miller. AREA SERVED—Minnesota, North and South Dakota, North-West Wisconsin.

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Ave., Minneapolis 55403. Telephones: 332-8273. PERSONNEL — Manager, V. J. Barrett. Salesman: Marty Schendel. Servicemen: H. R. Peterson, A. Kuiper. AREA SERVED—Minnesota, North Dakota, Western Wisconsin, Eastern South Dakota.

MISSOURI

MISSOURI THEATRE SUPPLY COMPANY, 115 W. 18th St., Kansas City 8. Telephone: BAltimore 1-3070-1. PERSONNEL—Owners: Mrs. Maxine Peek and J. Eldon Peek. Manager: L. J. Kimbriel. AREA SERVED—Kansas, Missouri, Iowa, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th St., Kansas City 64108. Telephones: BAltimore 1-9858—(Emergency Night)—JAckson 3-8082. PERSONNEL—Manager: G. K. Slipper. Salesmen: W. R. Davis. Store Sales: W. L. Shoopman. AREA SERVED—Kansas, Western Missouri, Iowa, Nebraska.

SHREVE THEATRE SUPPLY COMPANY, 217 W. 18th St., Kansas City 8. Telephones: HArrison 1-7849—(Emergency Night) WIllow 2-1225.

*STEBBINS THEATRE EQUIPMENT COMPANY, 1909 Sandusky, Kansas City 2. Telephones: GRand 1-0134—(Emergency Night) DRexel 1-2791. PERSONNEL—Manager: C. H. Badger. Sales: C. P. Pearce, J. M. Gills. AREA SERVED—Kansas, Missouri, Oklahoma, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 3222 Olive St., St. Louis 63103. Telephones: JE 1-6350-51. PERSONNEL—Manager: H. H. Hoff. Salesman: John Mattler. Shipper: C. Allen. AREA SERVED—Eastern Missouri, Southern Illinois, Western Kentucky.

NEBRASKA

BALLANTYNE COMPANY, 1712 Jackson St., Omaha 2, Telephones: 342-4444, 342-4445, 342-4446. PERSONNEL—Executive Vice-President: J. Robert Haff. Vice President & Ass't Gen. Mgr.: Edward J. Nelson. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

QUALITY THEATRE SUPPLY, 1515 Davenport St., Omaha 2. Telephone: 341-7253—(Emergency Night) 391-1519. PERSONNEL—Owners: Carl and Lynn White. Manager: Carl White. Secretary: Hazel White. Salesman: Wilbur Grenville. Counter Man: Carl White, Jr. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

NEVADA

STAGE SOUND AND EQUIPMENT, INC., 322 Wall St., Las Vegas, Nevada. Telephone: DU 4-2644. Complete sound and lighting equipment.

NEW JERSEY

*THEATRE SUPPLY CORPORATION, 267 Rhode Island Ave., E. Orange. Telephone: ORange 7-1023. PERSONNEL—General Manager: Louis Weiner.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY COMPANY, Box 1099, Clovis. Telephone: 763-6615. PERSONNEL—Manager: C. F. Hardwick. AREA SERVED—Eastern New Mexico, Panhandle of Texas.

NEW YORK

ALBANY THEATRE SUPPLY COMPANY, 443 N. Pearl St., Albany 4. Telephones: 465-8894 and 465-8895—(Emergency Night) 462-4309. PERSONNEL—Owners: John Bylancik, Jack McGrath. Salesmen: Ed McGaffery, John Bylancik, Jack McGrath, Jr., Manager: Jack McGrath. Counter: K. L. Vooris. AREA SERVED—New York State, Vermont, Massachusetts.

AMITY INTERNATIONAL DISTRIBUTORS, INC., 67 Mill St., Amityville, L. I. Telephones: 516 MY-1-8080, N.Y. tie line FL-7-4224. PERSONNEL—President: Adolph R. Schwartz. AREA SERVED—Worldwide, except U.S. and Canada.

AUBURN THEATRE EQUIPMENT COMPANY, 11 North Street, Auburn. Telephone: 315 AL 2-5141. PERSONNEL—Owner: Selio DePasquale. Sales Manager: Charles J. Vanderloo. Office Manager: N. Strecker. Treasurer: Kathryn De Pasquale. Products Sold: Everything for the Theatre.

NATIONAL THEATRE SUPPLY COMPANY, 500 Pearl St., Buffalo 14202. Telephones: 854-1736—(Emergency Night) TR 6-2881, NL 2-2508, TR 5-8558, TR 6-4473. PERSONNEL—Manager: G. R. George. Office Manager: Bertha Kreinik. AREA SERVED—Western New York State.

CAPITOL MOTION PICTURE SUPPLY CORP., 630 Ninth Ave., New York 36. Telephone: PLaza 7-4510. PERSONNEL—Ben Perse, Harry Perse. Sales Engineer: Peter Braut. Counter Men: Sam Ochs, Peter Braut. AREA SERVED—Southern New York State, Pennsylvania, New Jersey, Ohio.

CINEMATOGRAPH INTERNATIONAL, INC. (Export Division of Joe Hornstein, Inc.), 341 W. 44th St., New York 36. Telephone: CIrcle 6-6285—(Emergency Night) ESplanade 6-5698, SCarsdale 3-1623. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesman: Julian Norwick. Service Engineers: H. Schwartz, Joe Kelly. AREA SERVED—Entire World.

CROWN MOTION PICTURE SUPPLIES CORPORATION, 354 W. 44th St., New York 36. PERSONNEL—Owner and President: Julius H. Katz. Salesman: Wallace J. Katz. AREA SERVED—New York, Northern New Jersey, Connecticut.

JOE HORNSTEIN, INC., 341 West 44th St., New York 36. Telephones: CIrcle 6-6285-86-87-88-89—(Emergency Night) SCarsdale 3-1623, ESplanade 6-5698, EN 2-0739. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesmen: J. Norwick, C. Scott. Service Engineers: D. Corbett, H. Schwartz. AREA SERVED—Eastern States.

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th St., New York 10036. Telephone: CIrcle 5-6900. PERSONNEL—Manager: A. F. Baldwin. Sales Manager: Bernard J. Kleid. Salesmen: H. E. Pear, S. Rindner, Allen G. Smith, P. P. Garst. Shipping Clerk: Frank Shields. AREA SERVED — Greater New York City, Southern New York, Northern New Jersey.

S.O.S. PHOTO-CINE-OPTICS, INC., 387 Park Ave., So., N. Y. 16. Chairman: Joseph A. Tanney. President: Alan Macauley. Vice-President: D. J. Capano. Treasurer: Jan Macauley. Engineer: Wm. H. Allen. (Code 212). Telephone: MU 9-9150.

STAR CINEMA SUPPLY CO., 621 W. 55th St., New York 19. Circle 6-3678. PERSONNEL—President: S. Tanney.

WESTREX CORPORATION, International Department, 540 W. 58th St., New York 19. Telephone: JUdson 2-3030.

NORTH CAROLINA

CHARLOTTE THEATRE SUPPLY, 227 S. Church St., Charlotte 1. Telephones: 333-9651 — (Emergency Night) FR 5-6578. PERSONNEL—Manager: Frank M. Strange. Sales Representative: J. C. Tipton.

DIXIE THEATRE SUPPLY COMPANY, 213 West Third St., Charlotte 1. Telephones: EDison 2-4343—(Emergency Night) EDison 3-3381. PERSONNEL—Owner: J. B. Erskine. AREA SERVED—North and South Carolina.

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church St., Charlotte 28202. Telephones: ED 2-7753, ED 2-7754—(Emergency Night) EM 6-0020, FR 7-1087, JA 3-6470. PERSONNEL—Manager: R. D. Turnbull. Salesman: Panny Cobb. Shipper: W. Kerns. AREA SERVED—North and South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 1624 W. Independence Blvd., Box 1952, Charlotte. Telephone: 375-6008-09. PERSONNEL—Owner: Phil Wicker. Manager: Dean Phillips. Office Manager: John Buckwell. Salesman: Sonny Bennett. Shipping and Receiving: Fred Massey. AREA SERVED—North and South Carolina.

THEATRE EQUIPMENT COMPANY, 1220 E. Seventh St., Charlotte. Telephones: 5-8481-2-3. PERSONNEL—Manager: R. C. Saunders. Sound Engineer: Lewis Saunders.

WIL-KIN THEATRE SUPPLY CO., 229 South Church St., Charlotte 2. Telephone: EDison 3-6101. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Branch Manager: Harry H. Wayne. AREA SERVED—North Carolina, South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 215 E. Washington St., Greensboro, North Carolina. Telephones: 27-26165-27-26166—(Emergency Night) CY 9-1574, BR 3-1641. PERSONNEL—Owner: Phil Wicker. Manager: Lawson Rankin. Office Manager: Joe Humphries. Salesman: Jim Barham. Shipping & Receiving: Johnny Thornsberry. AREA SERVED—North and South Carolina, Southern Virginia.

OHIO

JONES PROJECTOR COMPANY, 2727 6th Street, Cuyahoga Falls. Telephone: 9282480. PERSONNEL—President: Harry P. Jones. Products Sold: Century Projectors and Sound Equipment, Ashcraft Lamps and Rectifiers. AREA SERVED—Northern Ohio, and Western Pennsylvania.

NATIONAL THEATRE SUPPLY COMPANY, 1638 Central Parkway, Cincinnati 45210. Telephone: 621-6580. PERSONNEL—Manager: T. M. Fisher. Salesmen: Clifton Burton, Jr., E. N. Howe. AREA SERVED—Southern Ohio, Eastern Kentucky, Southern West Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 2142 Payne Ave., Cleveland 44114. Telephones: 771 - 4613—(Emergency Night) WH 4-2257, CE 1-4885. PERSONNEL—Manager: M. H. Mutchler. Shipper: W. Van Dyke. AREA SERVED—Northern Ohio.

OHIO THEATRE SUPPLY COMPANY, 2108 Payne Ave., Cleveland 14. Telephones: PRospect 1-6545-46—(Emergency Night) LA 4-1557. PERSONNEL—Arnold Weiss, Nick Lubich. AREA SERVED—Cleveland Exchange Territory.

*DAYTON THEATRE SUPPLY COMPANY, 4679 Richwood Drive, Dayton 39. Telephone: 299-0294. PERSONNEL—Owner and Manager: Charlie D. Wall. AREA SERVED—Southern Ohio, Northern Kentucky.

TOLEDO THEATRE SUPPLY COMPANY, 3916 Secor Road, Toledo 13. Telephones: 479-7795—(Emergency Night) 474-6995. PERSONNEL—General Manager: Brad H. Brockway. AREA SERVED—Cleveland Territory, Southeastern Michigan, Northeastern Indiana.

THEATRE EQUIPMENT COMPANY, 1214 Cherry St., Toledo 4. Telephone: CHerry 3-8106. Detroit Office: 2211 Cass St., Detroit 1, Mich. Telephone: WO 1-1122. Toledo. PERSONNEL—Al Boudouris, Harry M. Sheroian. Detroit Personnel: John Kenny, Howie Forbes, Marie Clark. AREA SERVED—Ohio, Indiana, Michigan.

OKLAHOMA

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Sheridan Ave., Oklahoma City 73102. Telephones: CE 2-0203—(Emergency Night) VI 2-2466. PERSONNEL—Manager: Howard Nelson. Salesman: M. J. Konemann. AREA SERVED—Oklahoma and Panhandle of Texas.

OKLAHOMA THEATRE SUPPLY COMPANY, 628 W. Grand Ave., Oklahoma City 2. Telephones: CE 6-8691—(Emergency Night) JA 8-6813. PERSONNEL—Owners: J. Eldon Peek and Maxine Peek. AREA SERVED—Oklahoma, Panhandle of Texas, West Arkansas.

OREGON

*S. F. BURNS & COMPANY, INC., 915 N. W. 19th St., Portland. Telephone: CApitol 2-6437. PERSONNEL—Manager: La Vere Bell. AREA SERVED—Oregon, Washington, Idaho, Montana, Alaska.

B. F. SHEARER COMPANY, 1947 N. W. Kearney St., Portland 9. Telephones: CApitol 8-7543—(Emergency Night) BElmont 4-1406. PERSONNEL—Branch Manager: B. F. Shearer, Jr. Counter Man: Dan Stitt. AREA SERVED—Oregon, Southern Idaho, Southern Washington.

PENNSYLVANIA

BLUMBERG BROTHERS, INC., 1305-07 Vine St., Philadelphia 7. Telephones: LOmbard 3-7240-41—(Emergency Night) 4-5368. PERSONNEL—President: Irving Goldberg. Vice President: Leon Miller. Treasurer: Harry Blumberg. Secretary: Ben Blumberg. Service Men: Joe Haggerty (Night—GReenwood 3-9207), Leon Miller (Night—MO 4-8414), Irv Goldberg (Night—MOhawk 4-5478). AREA SERVED—Pennsylvania, Delaware, New Jersey.

NATIONAL THEATRE SUPPLY COMPANY, 1310 Vine St., Philadelphia 19107. Telephones: LOcust 7-6156-7—(Emergency Night) GReenwood 3-7678. PERSONNEL—Manager: William J. Hutchins. Salesmen: Mickey Lewis, Bud Miller. Shop Mechanic: Ed Humphry. AREA SERVED—Eastern Pennsylvania, Delaware, Southern New Jersey.

SUPERIOR THEATRE EQUIPMENT COMPANY, 311 N. 13th St., Philadelphia 7. Telephone: LOcust 3-1420. PERSONNEL—President: Jack H. Greenberg. Product Sold: Lorraine Orlux Carbons. AREA SERVED—Eastern Pennsylvania, Southern New Jersey, Delaware.

ATLAS THEATRE SUPPLY COMPANY, 1519 Forbes Ave., Pittsburgh 19. Telephones: GRant 1-4281—(Emergency Night) PE. 1-6330. PERSONNEL—President and Manager: Gordon O. Gibson. Salesman: James M. Gibson. AREA SERVED—Pittsburgh Film Territory.

NATIONAL THEATRE SUPPLY COMPANY, 84 Van Braam St., Pittsburgh 15219. Telephone: 471-4630. PERSONNEL—Manager: T. F. McCleary. Office Manager: Thelma Perry. Machinist: C. Rogal. AREA SERVED—Western Pennsylvania, Northern West Virginia.

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster St., Providence. Telephone: 421-6460. PERSONNEL—Manager: H. F. Slater.

SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, 229 North Main St., Box 394, Greenville. Telephone 2-7111—(Emergency Night) 3-2193. PERSONNEL—Owner and Manager: Ed C. Curdts. General Manager: Fred S. Curdts.

TENNESSEE

NATIONAL THEATRE SUPPLY COMPANY, 412-414 S. Second St., Memphis 38103. Telephones: JAckson 5-6616-17-18—(Emergency Night) FAirfax 7-3975, Glendale 2-9731, BRoadway 6-3066. FAirfax 7-2389. PERSONNEL—Vice President: R. L. Bostick. Branch Manager. C. C. Bach. Salesman: C. E. Matthews. Service Engineers and Salesmen: J. A. Clamon, G. C. Hale. Shipper: Jerry Duckett. AREA SERVED—Western Tennessee, Arkansas, Northern Mississippi, Southeastern Missouri.

TRI-STATE THEATRE SUPPLY COMPANY, 320 S. Second St., Memphis 3. Telephones: JA 5-8249—(Emergency Night) GL 2-5269. PERSONNEL—Owner: R. F. Blank. Product Sold: Complete Line of Theatre Supplies and Equipment. AREA SERVED—Arkansas, Northern Mississippi, Western Tennessee.

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 S. Hampton Road, Dallas 8. Telephones: Whitehall 6-2235, 6-2232 (24 Hour Service.) PERSONNEL—Owner: J. H. Hardin. Manager: Joe Joseph. Salesman: Joe Joseph. AREA SERVED—Texas, New Mexico, Oklahoma, Louisiana, Arkansas, Colorado, Arizona.

*HERBER THEATRE EQUIPMENT COMPANY, 408 S. Harwood St., Dallas 1. Telephone: RI 7-6568. PERSONNEL—Owner: E. P. Herber. Salesman: Ed Euler. Shop Foreman: J. M. Wilson. AREA SERVED—Texas, Louisiana, Oklahoma, New Mexico, and part of Mexico.

MODERN SALES & SERVICE, INC., 2200 Young Street, Dallas 1. Telephone: RI 7-3191. PERSONNEL—President: J. H. Elder. Vice-President: Charles McKinney. Sound Service Department Manager: J. C. Skinner. AREA SERVED—Texas.

NATIONAL THEATRE SUPPLY COMPANY, 300 S. Harwood St., Dallas 75201. Telephones: Riverside 8-2135-36—(Emergency Night) FR 6-4584, TA 6-1785, FE 7-7272, TA 3-1192. PERSONNEL—Manager: E. H. Cernosek. Salesmen: H. A. Moore. Counter Clerk: V. P. Lysek. Service Man: L. H. Walters. AREA SERVED—Texas.

EL PASO THEATRE EQUIPMENT AND SERVICE COMPANY, 2804 Catnip Drive (P. O. Box 940) Zip Code 79946, El Paso. Telephone: Area Code: 915—598-0884. (Day and Night). PERSONNEL — Owner: M. Joe Birdwell. Secretary: Rosalind Birdwell. Products Sold: All makes new and used theatre and concession equipment. AREA SERVED—West Texas, New Mexico, Arizona, Mexico.

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1702 Rusk Avenue, Houston 3. Telephone: CA 2-9461. PERSONNEL—President: Al Mortensen. Store Manager: Tom S. Vincent. AREA SERVED—Texas.

INDEPENDENT THEATRE SUPPLY, 2750 E. Houston, San Antonio 2. Telephone: Capitol 6-3508 (Day or Night). PERSONNEL—Owner and Manager: R. A. Barron. Secretary: Mrs. R. A. Barron. AREA SERVED—Texas.

UTAH

INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 264 E. First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: P. S. Guss. Salesman: L. Gerger. Products Sold: Motiograph and Ashcraft equipment, Leedhom Carpets.

WESTERN SOUND AND EQUIPMENT COMPANY, 264 East First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: Louis Gerber. Salesman: Ted Konold. Products Sold: RCA, and Strong equipment, Mohawk Carpets.

VIRGINIA

NORFOLK PHOTO AND MOVIE SUPPLY COMPANY, 4805 Powhatten Ave., Norfolk, Va. Telephone: MA 5-3818. PERSONNEL—Owner: Morris Ornoff. Store Manager: Robert L. M. Rainey.

PERDUE MOTION PICTURES, 2315 Williamson Road, N.E., Roanoke, Va. Telephones: 366-0295—Emergency 343-9940. Roscoe E. Perdue.

WASHINGTON

AMERICAN GENERAL SUPPLY COMPANY, INC., 2300 First Ave., Seattle 1. Telephones: MA 4-4572, LA 2-6662. PERSONNEL—President: R. E. W. Fairleigh. Treasurer: A. L. Hansen. Sales Manager: Richard Fairleigh. AREA SERVED—All 50 States.

S. F. BURNS & COMPANY, INC. 2319 2nd Ave., Seattle 1. Telephones: MAin 4-2515—(Emergency Night) ATwater 3-1007, LAkeview 2-7823. PERSONNEL—Manager: S. F. Burns. Salesman: Lee W. Scott. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

B. F. SHEARER COMPANY, 2318 Second Ave., Seattle 1. Telephones: MAin 3-8247—(Emergency Night) EMerson 4-2233, ME 3-1023. PERSONNEL—Executive Vice-President and Manager: T. L. Shearer. Asst. Mgr.: Marvin A. Rhodes. AREA SERVED—Montana, Washington, Panhandle of Idaho, Alaska.

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 Lee St., Charleston 21. Telephones: 344-4413—(Emergency Night) 727-0490. PERSONNEL—Owner and Manager: J. W. McBurney. AREA SERVED—Southern W. Va.; Ohio border, Kentucky, and Virginia.

LOVETT AND COMPANY, Box 1127, Clarksburg, Offices: U. S. 19, Weston. Telephones: Weston 1670—(Emergency Night) Clarksburg MA 2-7822. PERSONNEL—General Manager: D. E. Lovett. Sales Representative: Gray Barker. Office Manager: Virginia Howell. AREA SERVED—West Virginia, Virginia, Maryland, Pennsylvania.

MOORE THEATRE EQUIPMENT CO., 210 Bream St., Charleston, W. Va., 25323. Telephone: 342-6006. PERSONNEL—Owner: Harold Moore. AREA SERVED—West Virginia, Kentucky, Eastern Ohio.

THEATRE SERVICE & SUPPLY CO., Box 1389 or 1019 10th St., Huntington. Telephone: 522-4043. PERSONNEL—S. T. Gallimore, Manager. Secretary: Mrs. S. T. Gallimore. Service: Roy Sheets, S. T. Gallimore. Products Sold and Rented: All types of theatre equipments, Spotlights—Stage curtains—35mm Sound Projectors—16mm Sound Projectors—service shop for all types of 35mm and 16mm sound projectors.

WISCONSIN

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. Eighth St., Milwaukee 53233. Telephones: BRoadway 1-7333—(Emergency Night) HIlltop 5-7479, Division 2-8184, LIncoln 3-2405. PERSONNEL—Manager: A. J. Larsen. Office Manager: M. Anacker. AREA SERVED—Milwaukee Exchange Territory. Upper Michigan.

*THE RAY SMITH COMPANY, 710 W. State St., Milwaukee 3. Telephones: BRoadway 1-2100—(Emergency Night) BRoadway 1-2101. PERSONNEL—Owner: Ray A. Smith. Service Man: Alex Zsebe. AREA SERVED—Wisconsin, Northern Michigan.

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Editor's Comment

While efforts are made by mailings and telephone to achieve a high degree of accuracy and uniformity in the following theatre supply dealer entries, it is impossible in a yearly publication to guarantee 100 per cent correctness. With the assistance of most of the larger concerns with branch offices in the U. S. and overseas, we can supply up-to-the-minute information on most outlets.

Where the dealers themselves do not confirm, revise, or otherwise alter information in these FREE listings, we indicate that the previous name, address, etc. is being run by an asterisk (*). Readers and dealers are encouraged to notify the editor of any additions or corrections necessary.

ALBERTA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 10939—82nd Ave., Edmonton. Telephone: HO 9-1588. PERSONNEL—Sales Service Representative: C. L. Johnson. AREA SERVED—Provinces of Manitoba, Saskatchewan, Alberta, and Ontario Lakehead.

GENERAL SOUND & THEATRE EQUIPMENT, LTD. 731 10th Ave., S.W., Calgary. Telephone: AMherst 2-5012. PERSONNEL: Branch Manager: J. J. Zagol.

*SHARP'S THEATRE SUPPLIES, LTD., 104—4th St., S. W., Calgary. Telephones: AM 2-4076, AM 2-7266—(Emergency Night) CH 3-0757, AV 9-7578. PERSONNEL—Manager: W. G. Sharp. Service Engineer: A. E. Sick. Salesman: D. N. Rhodes. Products Sold: Complete theatre supplies, including Motiograph, Strong, National Carbon lines. AREA SERVED—Alberta, Saskatchewan, Eastern British Columbia.

M. L. ADAMSON, 9921—113th St., Edmonton.

J. M. RICE & CO., LTD., 10029 Jasper Ave., Edmonton. Telephones: GA 2-8502—(Emergency Night) 424-3386. PERSONNEL—District Manager: Charles Carphin. General Manager: Mrs. Charles Carphin. Products Sold: Complete 35mm and 16mm theatre equipment. National carbons. Strong arc lamps. Stage lighting equipment. New and used theatre chairs. Concession supplies. AREA SERVED—Alberta, Western Saskatchewan, Northwest Territories, Eastern British Columbia.

BRITISH COLUMBIA

DOMINION THEATRE EQUIPMENT CO., LTD., 970 Davie St., Vancouver 1, B. C. Telephone: MU 5-6634—(Emergency Night) RE 8-3211. PERSONNEL—President: V. D. K. Fairleigh. Sales: R. E. Fairleigh. AREA SERVED—Western Canada, Yukon Territory.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 2158 West 12th Ave., Vancouver. Telephone: RE 6-5506. PERSONNEL—District Manager: Ray Townsend. Sales: Lou Sass. AREA SERVED—British Columbia.

LA SALLE RECREATIONS, LTD., (Theatre and Stadium Chairs, Carpet & Linoleum Div.), 945 Granville St., Vancouver. Telephones: MU 5-5034, MU 5-5428—(Emergency Night) RE 3-3929. PERSONNEL—President and Managing Director: S. A. Lechtzier. Vice-President: M. R. Lechtzier. AREA SERVED—Entire Dominion of Canada.

THEATRE EQUIPMENT SUPPLY CO., Film Exchange Bldg., 2182 W. 12th Ave., Vancouver. Telephones: REgent 8-2421—(Emergency Night) AMherst 6-5118. PERSONNEL—Owner: H. I. Howard. Counter Man: E. R. Petch. AREA SERVED—British Columbia, Alberta, Yukon.

MANITOBA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 435 Berry St., Winnipeg 12. Telephone: 888-7543. PERSONNEL—District Manager: K. W. Mann. Sales: W. M. Tulloch. Service: M. Demytrie. AREA SERVED—Provinces of Manitoba, Saskatchewan, Alberta, and Ontario Lakehead.

J. M. RICE & CO., LTD., 430 Kensington St., Winnipeg 21. Telephones: TU 8-7987—(Emergency Night) VE 2-2492. PERSONNEL—President: J. M. Rice. General Manager: J. L. Rice. Sound Engineer: H. E. Kinnear. Salesman: W. Leckie; N. Wolk. AREA SERVED: Manitoba, Saskatchewan, Western Ontario.

NOVA SCOTIA

GENERAL SOUND & THEATRE EQUIPMENT LTD., P.O. Box 124, Dartmouth N.S. Telephone: 466-2268. PERSONNEL—Communication Sales, H. W. Jacques. Theatre Sales & Service, W. Orr. AREA SERVED—Maritimes. District Office, St. John, N.B.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 93 Prince William St., St. John, N.B. Telephone: 693-2819. PERSONNEL—District Manager: Cecil L. Johnston. AREA SERVED—Maritime Provinces.

ONTARIO

GENERAL SOUND & THEATRE EQUIPMENT, LTD. (Head Office) 861 Bay St., Toronto 5. Telephone: WA 5-3871. PERSONNEL—President: Lloyd C. Pearson. Vice-President: Andrew G. Rouse. Secretary: Angus MacCunn. Treasurer: Ralph B. M. Shaw. Merchandise Manager: Walter Raps. Supervisor Theatre Sound & Projection: W. K. Reason. Ontario District Manager: W. Walterhouse. Sales and Service Inspector: Eric A. Grant. London, Ont., Norman Smith, Hamilton, and Andrew Bridger, Timmins. AREA SERVED—Ontario except Ottawa Valley and Lakehead. Products sold in all branches: Simplex Sound & projection equipment, Century Sound & projection equipment, Gaumont-Kalee equipment, Altec Sound Systems, Dukane Sound Systems, Northern Electric Sound Systems.

THE ROBERT SIMPSON COMPANY LTD., Contract Division, 45 Richmond Street West, Toronto 1. PERSONNEL—General Manager, All Branches: L. E. Wicklum, Assistant General Manager: W. C. Clarkson, Western Branch Manager: R. H. Dickson, Salesmen: E. W. Bryant, Toronto; S. S. Murphy, Halifax; W. Shorrock, Montreal; J. C. G. Hood, Winnipeg; R. Boechler, Regina; H. Krahn, Saskatoon; R. A. Harris, Edmonton; D. A. Patrick, Calgary; R. H. Dickson, Vancouver.

STRAND ELECTRIC, LTD., 261 Davenport Road, Toronto 5. Telephone: 925-5108. Products Sold: Stage Lighting Fixtures and Lighting Control Systems, Draperies and Rigging.

OTTAWA

GENERAL SOUND & THEATRE, LTD., 10 Bristol Ave., Ottawa 1. Telephones: 234-3571; 235-9327. PERSONNEL—Service and Sales: J. H. Hewson.

QUEBEC

GENERAL SOUND & THEATRE EQUIPMENT LTD., 160 Bates Road, Montreal 26, P.Q., Telephone: REgent 9-3681. PERSONNEL—Quebec District Manager: J. J. Kilcullen. Sales: R. Bousquet, J. S. Bermingham, R. Guimond. Technicians: P. Gaillard, G. Cote, L. Hudon, C. Moulatlet, R. Hindian, G. Poirier. Quebec Office, 3226 Milleret St., Quebec 10, P.Q. Telephone: 653-7333. Branch Manager: C. Goudreault. Technician: Y. Plamondon. AREA SERVED—Provinces of Quebec and Ottawa Valley.

RCA VICTOR COMPANY, LTD,. 1001 Lenior Street Montreal 30. Telephone: WEllington 3-7551. PERSONNEL—President: J. D. Houlding. Vice President, Consumer Products: G. L. Mansour. Vice-President, Technical Products: J. Sutherland. Products Sold: 16mm movie projectors, sound equipment, closed-circuit TV. AREA SERVED—Branch offiices in: Halifax, Quebec, Montreal (Royalmount), Ottawa, Toronto, Winnipeg, Calgary, Edmonton, Vancouver. Distributors: A. A. Murphy & Son, Saskatoon, Sask., W. Ouellet et Fils, Rimouski, Quebec.

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ADEN

A. BESSE AND COMPANY (ADEN), LTD., Aden. Products Sold: Philips Projection and Sound Equipment.

AFGHANISTAN

NETHERLANDS AFGANISTAN FOUNDATION, Shar-i-Now, Kabul. Products Sold: Philips Projection and Sound Equipment.

ALGERIA

S. A. PHILIPS NORD-AFRICAINE, Immeuble Mauretania, Carrefour de l'Agha, Algiers. Products Sold: Philips Projection and Sound Equipment.

ARABIA

*CHARABALLY LTD. (Elect. Division) P.O. Box 136, Kuwait. Telephone: 32232. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

ARGENTINA

CIA COMERCIAL CONDOR, S. A., Sarmiento 2149, Buenos Aires, Argentina. Products Sold: National Theatre Supply Company Line.

PHILIPS ARGENTINA, S. A., Cordoba 1351, Poso 8, Buenos Aires. Products Sold: Philips Projection and Sound Equipment.

*RCA VICTOR ARGENTINA, P.O. Box 4400, Bme. Mitre 1961, Buenos Aires. Products Sold: Theatre and Sound Equipment, Sound Recording Equipment, Theatre Television.

*SOCIEDAD ARGENTINA DE IMPIRTACION E.M. ETCHEGOIN, Maipu 639-641, Buenos Aires. Products Sold: Gaumont-Kalee line.

*WESTREX ELECTRONICA, S.A., Uruguay 768, Buenos Aires. Products Sold: Westrex Co. line. AREA SERVED—Argentina, Paraguay, Uruguay.

AUSTRALIA

WESTREX AUSTRALIA PTY., LTD., Head Office of Area: Broughton House, 181 Clarence St., Sydney, New South Wales. PERSONNEL—Manager: R. S. Hope. Products Sold: Westrex Co. line. AREA SERVED—Australia.

*WESTREX AUSTRALIA, PTY., LTD., 86 Astor Terrace, Brisbane, Queensland. Products Sold: Westrex Co. line. AREA SERVED—State of Queensland.

*WESTREX AUSTRALIA PTY., LTD., 70A Stanley St., S. Brisbane, Queensland. Products Sold: Westrex Co. line. AREA SERVED—State of Queensland.

*WESTREX AUSTRALIA PTY., LTD., 321 William St., Melbourne, Victoria. Products Sold: Westrex Co. line. AREA SERVED—State of Victoria.

NATIONAL THEATRE SUPPLY of Australasia Pty., Ltd., 103 Hoddle St., Richmond, Victoria. Telephones: 413108, 413109. Products Sold: Cinemeccanica, Gaumont, Kalee & Rayeophone. AREA SERVED—Victoria.

*WESTREX AUSTRALIA PTY., LTD., 24 Hunter St., Newcastle, New South Wales. Products Sold: Westrex Co., line. AREA SERVED—State of New South Wales.

CONSOLIDATED THEATRES PTY., LTD., W.A.T.C. Building, 1 Howard St., Perth, Western Australia. Telephones: 23-2221—23-2222. PERSONNEL—Managing Director: R. A. Yelland. Secretary: I. E. Furby. Products Sold: Theatre Seats, Equipment.

Editor's Comment

While efforts are made by mailings and telephone to achieve a high degree of accuracy and uniformity in the following theatre supply dealer entries, it is impossible in a yearly publication such as this one, to guarantee 100 per cent correctness. With the assistance of most of the large concerns with branch offices in the U. S. and overseas, we can supply up-to-the-minute information on such outlets.

Though repeated attempts were made to confirm the authorized Westrex Co. dealers, we cannot guarantee the accuracy of Westrex listings marked with an asterith. If you are unable to locate a Westrex dealer in your area, cable WESTREX HOLLYWOOD, or write Westrex Div. of Litton Industries, 1136 N. Las Palmas Ave. Hollywood, Calif. USA. Due to dock labor difficulties, mailings were unusually slow this year. Individual dealers finding a discrepency in their listing are encouraged to write the editor as soon as possible.

Other dealer listings not verified for this Edition are indicated by use of an asterisk (*).

*WESTREX AUSTRALIA PTY., LTD., 447 Murray St., Perth, West Australia. Products Sold: Westrex Co. line. AREA SERVED—State of West Australia.

PHILIPS ELECTRICAL INDUSTRIES PTY., LTD., Head Office: 69-73 Clarence St., Sydney. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Australia.

RAYMAC SUPPLIES PTY., LTD., 6 Kookaburra Road, Hornsby. P.O. Box 82 Hornsby. Telephone: JU 3653 Sydney, New South Wales. PERSONNEL—Managing Director: R. E. McIntosh. Products Sold: Raymac Theatre and Sound Equipment, sole Australian agent for Lorraine Carbons, sole Australian agent for "Ideal" German Screens. AREA SERVED—Australia, Pacific Isles, Malaya, Ceylon.

RCA of AUSTRALIA, PTY., LTD., 221 Elizabeth St., Sydney, New South Wales. Products Sold: Theatre and Sound Equipment, 16mm Projectors, Magnetic Tape.

STRAND ELECTRIC AUSTRALIA, PTY., LTD., 212 Graham St., Port Melbourne, Victoria. Telephones: 64-1267, 64-3365. Products Sold—Lighting equipment & dimmer control systems. AREA SERVED—Australia.

AUSTRIA

"LUDWIG PANI" 23, Kandlgasse, Vienna VII. Telephone: No. 93-24-63/65. Telegrams: Panprojektoren Strand Electric. Owen manufacture: High efficiency stage projectors and Lower voltage reflectors.

PHILIPS, G.M.B.H., Schwarzenbergplatz 2, Vienna 1. Products Sold: Philips Projection and Sound Equipment.

E. SCHRACK ELEKTRIZITATS A. G., Pottendorferstrasse 25-27, Vienna XII/87. Products Sold: RCA Cinema Equipment, 35mm, 16mm. AREA SERVED—Austria.

SIEMANS UND HALSKE, Neubaugasse 1, Vienna, Austria. Products Sold: Philips Projection Equipment.

BELGIUM

ADB-ETS ADRIEN DE BACKER S.A., 275 Chausée De Louvain, Zaventem. Telephone: 59.70.11. Products Sold: Stage and television studio lighting equipment.

BELL & HOWELL BELGIUM S.A., 207, Bd du Souverain, Brussels 16. Telephones: 73.24.48—73.21.70. PERSONNEL—General Manager: R. E. Mallet. Administrative Manager: P. C. Scherrier. Audiovisual: R. Dupuis Business Machines: J. Laloup, AREA SERVED—Belgium-Luxembourg.

BROCKLISS, S.A., 211 Rue Royale, Brussels. Products Sold: National Theatre Supply Company line. AREA SERVED—Belgium, Luxembourg.

FIBROCIT, 26 Rue Masui, Brussels. Products Sold: Theatre Seats.

PHILIPS, S.A., 37-39 Rue d'Anderlecht, Brussels. Products Sold: Philips Projection and Sound Equipment.

SOCIETE ANONYME INTERNATIONALE DE TELEGRAPHIE SAN FIL, 25 Boulevard du Regent, Brussels. Product Sold: RCA Cinema Equipment, 16mm and 35mm. AREA SERVED—Belgium, Republic of the Congo, Ruande-Urundi.

SOCIETE BELGE INDUSTRIELLE, S.A., 14 Square Marie-Louise, Brussels. Products Sold: RCA THeatre and Sound Equipment.

WESTREX COMPANY,,* FRANCE-BELGIUM, Place des Martyrs 18, Brussels. Products Sold: Westrex Co. line. AREA SERVED—Belgium and Luxembourg.

BERMUDA

BERMUDA ELECTRIC LIGHT COMPANY, LTD., Reid St., Hamilton. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

BERMUDA GENERAL THEATRES, LTD., Hurstholme, Hamilton. Products Sold: National Theatre Supply Company line.

*BURNABY, LTD., Victoria Street, Hamilton. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

BOLIVIA

*COMMERCIO INDUSTRIAL BOLIVIANA, S.A., Casilla de Correo 1867, 2670, La Paz. Products Sold: Gaumont-Kalee line.

*'INCATUR' S.A., Casilla Correo, 460, La Paz, Products Sold: Strand Company—Lighting Equipment and Dimmer Control Systems.

PHILIPS SUDAMERICAN, S.A., Cajon Postal 2964 La Paz, Boliva. Products Sold: Philips Projection Sold: Philips Porjection and Sound Equipment. S. A. C. I., Suers. de Simon F. Bedoya, Casilla 346, La Paz. Products Sold: RCA Theatre and Sound Equipment.

BRAZIL

CINE-TELEVISCO, S.A., Rua Dr. Flores 197, Porto Alegre. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

IMPORTACAO E COMERCIO DE MATERIALS Cinematograficos Simplex Ltda., Rua de Triunfo 120 Sao Paulo, Brazil National Theatre Supply Company Line.

INDUSTRIA NACIONAL DE LUBRIFICANTES, 'INAL' S/A. Rua Barao De Paranapiacaba 40, 9° Andar, Sao Paulo. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

TECNICO COMERCIAL GATIO, LTDA., Rua Concordia 668, Recife. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

COMPANHIA BLACK (Main Office), Rua Conselheiro Nebias 263-2°, P.O. Box 4045. Telephones: 34-8771, 32-0196. Telegrams: "Goumont." Products Sold: Sole Agent, Rank Precision Industries, Ltd.

*WESTREX COMPANY, BRAZIL, Rau Correa Vasques, 34c, Rio de Janeiro. Products Sold: Westrex Co. line. AREA SERVED—Brazil.

INDUSTRIA DE PRECISAO E COMERCIO, S/A, Import-Export, Rua Conselheiro Nebias 263, 2 Andar, Sao Paulo. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

S. A. PHILIPS DO BRAZIL, Caixa Postal 8681, Sao Paulo. Products Sold: Philips Projection and Sound Equipment.

BRITISH EAST AFRICA

TWENTSCHE OVERSEAS TRADING COMPANY, LTD., Nairobi, Tanga, Mombasa, Kampala, Dar-es-Salaam, Zanzibar. Products Sold: Philips Projection and Sound Equipment.

BRITISH GUIANA

BOOKERS STORES LTD., Bookers Garage, (Radio Department), 13-15 Water Street, Georgetwon (Demerara). Products Sold: Philips Projection and Sound Equipment.

CHAS. W. NASCIMENTO, 308 Murray St., Georgetown Products Sold: Complete Sound & Projection Supplies & Service.

WIETING AND RICHTER, LTD., 40 Mundy Street, Georgetown (Demerara)). Products Sold: Gaumont-Kalee line. Personnel Engineer: Chas W. Nascimento.

BRITISH HONDURAS

MACMILLAN BROTHERS, Belize. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Colony of British Honduras.

BRITISH NEW GUINEA

ROBERT GILLESPIE (N. G.), LTD., Rabaul. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Territory of New Guinea.

BURMA

U KYAW NYUNT, P.O. Box No. 299/301, 40th St., Cable: TECHREP, RANGOON, Telephone: 17148 2nd Floor. Products Sold: Projection & Sound Equipments.

CINE SUPPLY COMPANY, 264 Barr St., Rangoon. Telephone: South 546. PERSONNEL—Managing Partner: Vijay Kumar. Products Sold: RCA Theatre and Sound Equipment, Ross Projectors, Premier accessories. COUNTRY SERVED—Union of Burma.

G. K. THEATRE SUPPLY COMPANY, LTD., 123 Sule Pagoda, Rangoon. Telephone: S-653. Products Sold: Gaumont-Kalee, Typhoon Air Conditioning Units, Bell and Howell. AREA SERVED—Union of Burma.

CEYLON

*CEYLON SERVICE AND SUPPLIES COMPANY, LTD., P.O. Box 89, Colombo. Products Sold: RCA Cinema Equipment 16mm.

CEYLON THEATRES, LTD., 8 Sir Chittampalan A Gardiner Mawatte, Colombo 2. PERSONNEL—Managing Director: S. Sellamuttu. Telephone: 3243-44. Products sold: Gaumont-Kalee, Bell and Howell, Kershaws.

UNITED ELECTRICALS LTD., P.O. Box 681, Yahala Building, Staples St., Colombo. Telephone: 5496. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

*WESTREX COMPANY, INDIA, Iceland Buildings, Galle Road, Colombo 3. Products Sold: Westrex Co. line. AREA SERVED—Ceylon.

CHILE

CORPORACION DE RADIO DE CHILE, S.A., Casilla 1407, Santiago. Products Sold: RCA Theatre and Sound Equipment.

MR. JORGE MAX VILA, Casilla 9820, Santiago. Products Sold: National Theatre Supply Company line. AREA SERVED—Chile.

PHILIPS CHILENA, S.A., Casilla 2687, Santiago. Products Sold: Philips Projection and Sound Equipment.

F. C. HAYES, Los Leones 2194, Santiago. Products Westrex Co. line. AREA SERVED—Chile.

CHINA (FORMOSA)

*WESTREX CO., ASIA, International House, Section 3, Hsin Yee Road, Taipei, Products Sold: Westrex Co. line. AREA SERVED—Formosa.

COLOMBIA

*CINE COLOMBIA, S.A., Medellin, Colombia—Telephone: 5188. Products Sold: Gaumont Kalee line Screen and chair manufacturing.

*J. GLOTMANN, S.A., Carrea 13 #24-15, Bogota. PERSONNEL—President: Jack Glottmann. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS COLOMBIANA, S.A., Apartado, Aereo 4282, Bogota. Products Sold: Philips Projection and Sound Equipment.

*WESTREV COMPANY, CARIBBEAN, Carrera 5A, No. 19-40, Bogota. Products Sold: Westrex Co. line. AREA SERVED—Colombia.

*WIGHTMAN & COMPANY, LTDA., Apartado Aereo 808, Mendellin. Telephone: 115-50. Products Sold: Strand Company Lighting Equipment and Dimmer Control systems.

CONGO

PHILIPS CONGO, S.C.R.L., B.P. 1798, Leopoldville. Products Sold: Philips Projection and Sound Equipment.

PHILIPS S.A., B.P. 2546. Elizabethville, Katanga. Products Sold: Philips Projection and Sound Equipment.

COSTA RICA

IMPORTADORA FILMICA COMERCIAL, LTDA., Apartado Correo 939, San Jose. PERSONNEL—Owner and Managing Director: Carlos Fc. Jinesta. Owner and Manager: Charles G. Bertsch. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Costa Rica.

PAN AMERICAN TRADING COMPANY, LTD., Apartado 2018, San Jose. PERSONNEL—Owner and Manager: Francisco Pena. Products Sold: National Theatre Supply Company line. AREA SERVED—Nicaragua, Guatemala, Costa Rica.

PHILIPS DE COSTA RICA, LTD., P. O. Box 4325, San Jose. Products Sold: Philips Projection and Sound Equipment.

*JOSE RAVENTOS, Apartado 1147, San Jose. Products Sold: RCA Theatre and Sound Equipment.

*DOMINGO VARGAS A., P. O. Box 3675, San Jose. Products Sold: Projection and Sound Equipment. AREA SERVED—Costa Rica.

CYPRUS

D. OUZOUNIAN, M. SOULTANIAN AND COMPANY, LTD., P. O. Box 775, Nicosia. Products Sold: Philips Projection and Sound Equipment.

*A. Y. TILBIAN & SONS (Fotokine, Ltd.), P.O. Box 266, Nicosia. Products Sold: Gaumont-Kalee line.

DENMARK

BANG & OLUFSON, A.S., Alhambravej 5, Copenhagen V. Telephone: Hilda 1991. Products Sold: Philips Projection Equipment.

PHILIPS A.S., Prays Blvd. 80, Copenhagen S. Products Sold: Philips Projection and Sound Equipment.

*WESTREX COMPANY A/S, Vesterport 481, Copenhagen. Telephone: Central 5598. Products Sold: Westrex Co. line. AREA SERVED—Denmark.

DOMINICAN REPUBLIC

*CLAUDIO FERNANDEZ, Aparttado 826, Ciudad Trujillo. Products Sold: RCA Theatre and Sound Equipment.

MESSRS. R. ESTEVA Y CIA C. por A., Calle el Conde 59, Apartado 663, Ciudad Trujillo. Products Sold: Philips Projection and Sound Equipment.

JOAQUIN GINEBRA, Apartado 902, Santo Domingo. Products Sold: National Theatre Supply Company line. AREA SERVED—Dominican Republic.

ECUADOR

ELECTRONICA, S.A., Apartado 3509, Guayaquil. PERSONNEL—Owner and Director: Luigi Rota. Manager: Carlos Rota Products Sold: National Theatre Supply Company line. AREA SERVED—Coast Zone of Ecuador.

PHILIPS ECUADOR, S. A., Casilla 2376, Quito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDAD RADIOTECNICA ECUATORIANA, Apartado 414, Juito. PERSONNEL—Owner and Director. Lugi Rota. Managers: Ing. Igilio Perotti, Lic. Fabián Buchie. Products Sold: National Theatre Campany Supply line and RCA Theatre and Sound Equipment. AREA SERVED—Ecuador.

ETHIOPIA

PHILIPS (ETHIOPIA), S.A., P. O. Box 659, Addis Ababa. Telephone: 2771. Products Sold: Philips Projection and Sound Equipment.

FINLAND

*PARVIS FILMI, P.O. Box 279, Helsinki. Products Sold: Gaumont-Kalee line.

OY PHILIPS AB, Box 255, Helsinki. Products Sold: Philips Projection and Sound Equipment.

FRANCE

(See Separate Entry for ALGERIA)

BROCKLISS SIMPLEX, S.A., 295 Cours de la Somme, Bordeaux. Products Sold: National Theatre Supply Company line.

*WESTREX COMPANY, FRANCE-BELGIUM, 3 Cours Joseph Thiedry, Marseille. Products Sold: Westrex Co. line. AREA SERVED—Southern France.

BROCKLISS SIMPLEX, S.A., 6 Rue Guillaume Tell, Paris 17. Head Office. PERSONNEL—General Manager: Albert Gillet. Branches: Bordeaux, Marseilles, Lille, France; Brussels, Belgium. Agents: Algiers, Algeria; Casablanca, Morocco; Bienne, Switzerland. Products Sold: National Theatre Supply Company line. AREA SERVED— France, French Colonies, Switzerland, Belgium.

PHILIPS ELECTRO-ACOUSTIQUE, S. A., 162, Rue St. Charles Paris 15. Product Sold: Philips Projection and Sound Equipment.

STE. DES THEATRES CINEMATOGRAPHIQUES PATHE, S.A., 6 Rue Francoeur, Paris 18. PERSONNEL—General Mgr. J. Ottoz. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Algiers, France, Belgium, and the U.S.

*WESTREX COMPANY, FRANCE-BELGIUM, Head Office of AREA: 120 Avenue des Champs Elysees, Paris. Products Sold: Westrex Co. line. AREA SERVED—France, North Africa.

GERMANY

DEUTSCHE PHILIPS Gm.b.H., Mönckebergstrasse 7 (24a) Hamburg 1. Products Sold: Philips Projection and Sount Equipment.

GEORGE HEINECKE, Tengstrasse 15, Munich 13. Products Sold: RCA Cinema Equipment, 16mm.

GHANA

SOCIETE COMMERCIALE DE L'OUEST-AFRICAIN, Accra. Products Sold: Philips Projection and Sound Equipment.

GREAT BRITAIN

North (Incl. Northern Ireland)

A. BUCKLEY, "Wheatcroft," Purlwell Lane, Batley, Yorkshire. Telephones: Batley 2431, Morley 2902. Products Sold: Zippa and Branson Change-overs; exporter of new and used theatre equipment.

AUTOMATICKET, LTD., 58 Howard St., Belfast. Telephone Belfast 27052. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*G. B.—KALEE, Division of Rank Precision Industries, Ltd., 46 Howard St., Belfast. Telephone 27065. PERSONNEL—Manager: A. Reynolds. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—Northern Ireland.

*RCA GREAT BRITAIN, LTD., 58 Howard St., Belfast. Telephone: 24762. PERSONNEL—Northern Ireland and Republic of Ireland Manager: N. J. Railton. Products Sold: RCA Theatre and Sound Equipment.

AUTOMATICKET, LTD., 62 Robertson St., C.2., Glasgow. Telephone: Central 0464/5. Products Sold: Ticket Issuing & Recording Machines.

J. FRANK BROCKLISS, LTD., 181 Howard St., Glasgow, C. 1. PERSONNEL—Branch Manager: E. Dobbing. Products Sold: Philips Projection and Sound Equipment.

RANK AUDIO VISUAL, Division of the Rank Organisation, 121 West Regent Street, Glasgow. C.2. Telephone No. Central 1841 and 1842. Joint Branch Managers: J. Ferguson and J. L. Paterson. Products Sold: Cinema/Theatre Sound Equipment and Furnishings. AREA SERVED—Scotland.

PATHE EQUIPMENT LTD., 68, Bath Street, Glasgow. Telephone: DOuglas 6214. Products Sold: Philips and Theatre Equipment and Supplies. Manager: T. A. Ross Projection Equipment, Dawsons Seating, General Burrowes.

*RCA GREAT BRITAIN, LTD., 58 W. Regent St., Glasgow. Telephone: Douglas 4712. PERSONNEL—District Manager: A. Lees. Products Sold: Theatre and Sound Equipment.

*STAGE FURNISHINGS, LTD., 346 Sauchiehall St., Glasgow C. 2. Telephone: Douglas 6431. Products Sold: Strand Electric and Engineering Company line.

*WESTREX COMPANY, LTD., 141 Bath St., Glasgow, C. 2. Products Sold: Westrex Co. line.

AUTOMATICKET, LTD., Spinney House, Church St. 1, Liverpool. Telephone: Royal 9975/6. Products Sold: Ticket Issuing and Recording Machines.

THE RANK ORGANISATION, Rank audio Visual, 14 Tithebarn Street, Liverpool. Telephone: Central 8956. PERSONNEL—Manager: F. Jordan. Products Sold: Cinemeccanica 70/35mm. Sound and Projection Equipment. Stage drapes and Lighting. Theatre Seating. Specialized Seating for Lecture Theatres and Swimming Baths. AREA SERVED—North Wales and part of North West England.

AUTOMATICKET, LTD., Norham House, 12 New Bridge Street, Newcastle-on-Tyne. Telephone: Newcastle 21482/3. Products Sold: Tickets, Ticket Issuing and Recording Machines.

RANK AUDIO-VISUAL RANK ORGANISATION, 60 Blenheim Street, Newcastle-on-Tyne. Telephone: Newcastle 23088. PERSONNEL—Manager: W. Yeomans. Products Sold: Westrex & Cinemeccanica & Furnishings. AREA SERVED—Northumberland, Durham, Cumberland, North Yorkshire.

*RCA GREAT BRITAIN, LTD., 36 Clayton St. W., Newcastle 23039. PERSONNEL—Manager: W. Yeomans. —District Manager: R. T. Wheatley. Products Sold: Theatre and Sound Equipment.

*WESTREX COMPANY, LTD., 1 Charlotte Square, Newcastle-on-Tyne, Products Sold: Westrex Co. line.

Midlands

AUTOMATICKET, LTD., Fletcher Chambers, Fore Street, Birmingham. Telephone: Midland 3784/7368. Products Sold: Tickets, Ticket Issuing and Recording Machines.

J. FRANK BROCKLISS, LTD., 54 George Road, Edgbaston, Birmingham 15. Telephone: EDG 4960. PERSONNEL—Branch Manager: A. B. Boulton. Products Sold: Philips Projection and Sound Equipment.

*G. B. KALEE, Division of Rank Precision Industries, Ltd., 45 Newhall St., Birmingham. Telephone: Central 5927. PERSONNEL—Joint Managers: A. L. Melson, H. E. Munslow. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—The Midlands.

*RCA GREAT BRITAIN, LTD., 164 Stratford Road, Shirley, Birmingham. Telephone: Shirley Birmingham 1819. PERSONNEL—District Manager: S. J. C. Taylor. Products Sold: Theatre and Sound Equipment.

AUTOMATICKET, LTD., 21/23 Wellington St., 1. Leeds. Telephone: Leeds 21515/6. Products Sold: Tickets, Ticket Issuing and Recording Machines.

J. FRANK BROCKLISS, LTD., 67 Britannia House, Wellington St., Leeds. Telephone: Leeds 24509. PERSONNEL—Branch Manager: W. D. Raphael. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Yorkshire, Lincolnshire, Nottinghamshire, Derbyshire.

RANK AUDIO VISUAL, Division of Rank Organisation 17, Wellington Street, Leeds 1. PERSONNEL—Manager: Dennis V. Sumpter. Products Sold: Sound and Educational Equipment and Furnishings. AREAS SERVED—Yorkshire, Lincolnshire, Nottinghamshire and Derbyshire.

PATHE EQUIPMENT, LTD., 2 Britannia House, Leeds. Telephone: Leeds 30325. Products Sold: Philip's and Ross Projection Equipment, Dawsons Seating, General Theatre Equipment and Supplies. Manager: D. H. White.

FRED V. SEELE, LTD., (Incorporating Provincial Cinematograph Trading Company), 7 Stainburn Drive, Leeds 17. Telephone: Leeds 68-2852. PERSONNEL—A. R. Steele. Products Sold: Projection, Sound, and General Theatre Equipment. AREA SERVED—Yorkshire, Lancashire, Nottinghamshire.

*WESTREX COMPANY, LTD., Wellington Chambers, Wellington Street, Leeds 1. Products Sold: Westrex Co. line.

*ASSOCIATED ELECTRICAL INDUSTRIES, Electronic Apuaratur Division (Sound Equipment Group), 4, Whitworth St., Manchester 1. Telephone: Central 9977. PERSONNEL—North West Area Mgr.: H. L. Johnston, Esq. Products Sold: BTH Projectors and Sound Reproducers. Mazda Xenon Lamps and Lamphouses, 16mm Projectors, Overhead Projectors, Public Address Systems, Stage Amplification Equipment, Hi Fi and Stereo Reproducers, General Theatre Supplies.

AUTOMATICKET, LTD., 21 Spring Gardens, Manchester. Telephone: Blackfriars 0162/4505. Products Sold: Tickets, Ticket Issuing and Recording Machines.

J. FRANK BROCKLISS, LTD., 3, The Parsonage, Manchester. PERSONNEL—Branch Manager: W. D. Raphael. Products Sold: Projection and Sound Equipment and Philips Closed Circuit TV Equipment.

RANK AUDIO VISUAL, Division of Rank Organisation Ltd., Parsonage Buildings, 4 St. Mary's Parsonage, Manchester. 3. Telephone: Blackfriar 1428. PERSONNEL—Branch Manager: Harry Mould. Products Sold: Gaumont-Kalee Seating and all Furnishings. AREA SERVED—Part of Lancashire; part of Cheshire.

*RCA GREAT BRITAIN, LTD., 274 Deansgate, Manchester. Telephone: Blackfriars 7092. PERSONNEL—District Manager: A. J. Bush. Products Sold: Theatre and Sound Equipment.

*WESTREX COMPANY, LTD., 1 North Parade, Deansgate, Manchester 3. Products Sold: Westrex Co. line.

AUTOMATICKET, LTD., 147 Lower Parliament St. Nottingham. Telephone: Nottingham 5 1519. Products Sold: Tickets, Ticket Issuing and Recording Machines.

W. J. FURSE & COMPANY, LTD., Traffic Street, Nottingham. Products Sold: Stage Lighting, Curtains, Curtain Tracks, Color Changing Dimming Equipment.

*WESTREX COMPANY, LTD., Angel Row, Nottingham. Products Sold: Westrex Co. line.

*STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., 313/7, Oldham Road, Manchester 10. Telephone: Collyhurst 2736. Products Sold: Complete Theatre Equipment, including Stage Lighting, Curtains, and Screens. AREA SERVED—Manchester, North of England.

South (Incl. London and Wales)

ANDREW SMITH HARKNESS, LTD., Station Road, Boreham Wood, Herts. Telephone: Elstree 3611. Products Sold: Perlux Screens, Matt White and Silver. AREA SERVED—Entire World.

AUTOMATICKET, LTD., Cumberland House, The Promenade, Clifton, Bristol 8, Bristol. Telephone: Bristol 39385/6. Products Sold: Tickets, Ticket Issuing and Recording Machines and Sales Registers.

THE RANK ORGANISATION, Rank Audio Visual, 67 Queen Street, Cardiff, Wales. Telephone: 20261/2. PERSONNEL—Branch Manager: R. H. Evans. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—South Wales and West of England.

PATHE EQUIPMENT, LTD., 9 Museum Place, Cardiff. Telephone: Cardiff 21865. Products Sold: Ross Projection Equipment, Dawsons' seating, General Theatre Equipment and Furnishings. Philips Projection Equip., and closed circuit TV.

RCA GREAT BRITAIN, LTD., 46 Charles St., Cardiff. Telephone: Cardiff 30194. PERSONNEL—District Manager: J. H. Welch. Products Sold: Theatre and Sound Equipment, and Cedamel Language Laboratory.

WALTURDAW CINEMA SUPPLIES (1952) LTD., 22 High St., Kingston-on-Thames, Surrey. Telephone: KIngston 6858, 0394. PERSONNEL—Directors: H. E. Driscoll, H. R. Taylor. Products Sold: Projectors, Sound Equipment, Dimmers, Dimmer Boards, Resistances. Sole agents for Zeiss Ikon AG Projection Equipment for the United Kingdom.

AUTOMATICKET, LTD., Head Office: 197 Wardour Street, London W.1. Telephone: Gerrard 3482. PERSONNEL—General Manager: S. D. Roper, Products Sold: Tickets, Ticket Issuing and Recording Machines.

J. FRANK BROCKLISS, LTD., 167/167 Wardour St., London, W.1. PERSONNEL—Owner: J. Frank Brockliss. Director and Manager: F. E. Durban. Products Sold: Philips Projection Sound Equipment. AREA SERVED—All of Europe.

CINESALES, LTD., 49 Frith Street, London, W.1. Telephone: Gerrard 5457. PERSONNEL—J. Sturgeon, E. Sturgeon. Products Sold: Arc Lamps, Inductors, Film Splicers, other Theatre Equipment and Accessories.

RANK KALEE—A DIVISION of the RANK ORGANISATION. Head Office: Woodger Road, London, W12: Telephone: Shepherds Bush 2050. PERSONNEL—Manager: L. Dawson. Products Sold: Rank Kalee Sound Equipment and Furnishings. AREA SERVED—London and South East England.

GENERAL BUILDING AND THEATRE EQUIPMENT, LTD., Stoll Offices, London Coliseum, London, W.C.2. Telephone: Temple Bar 1500. PERSONNEL—General Manager: Richard Tilbury. Products Sold: Complete Theatre Equipment and Supplies.

THE KINEMATOGRAPH EQUIPMENT COMPANY, LTD., 76 Oxford St., London, W.1. Telephone: Gerrard 5102. Products Sold: Projection Room Equipment, Theatre Furnishings, Seating, Draperies.

H. LAZARUS & SON, LTD., 2 Luke Street, London, E.C. 2. Telephone: Shradith 8727. Cable: Malleable London E.C. 2. Products Sold: Theatre Seats, Carpets, Floor Coverings, Draperies, Stage Equipment. AREA SERVED—United Kingdom & Commonwealth, etc.

*GEORGE PALMER, LTD., 89 Wardour Street, London, W.1. Proprietor: Frederick G. Palmer. Products Sold: Projection and electrical equipment.

PHILIPS ELECTRICAL IND., LTD., Century House, Shaftesbury Ave., London W.C.2.

PATHE EQUIPMENT, LTD., 177 Wardour Street, London, W. 1. Telephone: Gerrard 1544. PERSONNEL—Gen. Mgr.: George C. McLean. Products Sold: Philips Projection Equipment, Dawson's Seating, Stafford Furniture, General equipment and furnishings for theatres and auditoria. Branches at Cardiff, Glasgow, Leeds and Manchester.

RANK AUDIO VISUAL—A DIVISION of the RANK ORGANISATION, Woodger Road, London W 12. Head Office: Cables: Rankalee, London. PERSONNEL—Home Sales Manager: M. W. Beer. Joint Export Managers: M. W. Beer, and T. E. Chilton. Products Sold: Projection and Sound Equipment and Theatre Furnishings, "Ship" Carbons, AREA SERVED—Entire World.

ROBERT RIGBY, LTD., Premier Works: Northington St., London, W.C.1. Telephone: Holborn 2944. Products Sold: Premier Slide Projectors, Spot Lights, Film Splicers, Fire Shutters, Theatre and Projection Accessories, and Editing Room Equipment.

SOUND & SCENE SERVICES (LONDON), LTD., 145 Wardour St., London, W.1. Telephone: Gerrard 7238. PERSONNEL— Managing Director: S. Goldwater. Products Sold: Projectors, Sound Systems, Screens, Seating, Furnishings, Accessories.

STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., Head Office: 29, King Street, London W. C. 2. Telephone: Temple Bar 4444. Cables: Spotlite London. Telegrams: Spotlight Rand London. PERSONNEL—Directors: J. D. H. Sheridan, S. E. Earnshaw, F. P. Bentham, H. O. Jordan, P. Sherdan, J. Hunter. Branches: Manchester, Glasgow, Dublin, Darlington, Bristol, Melbourne, Toronto. Products Sold: Lighting Equipment and Dimmer Control Systems.

*WESTREX CO., LTD., Head Office of Area: 152 Coles Green Road, London, N.W.2. Products Sold: Westrex Co. line. AREA SERVED—Great Britain and Ireland.

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RCA GREAT BRITAIN, LTD., Head Office: Lincoln Way, Windmill Road, Sunbury-on-Thames, Middlesex. Telephone: Sunbury-on-Thames 3101, 3107. PERSONNEL—Managing Director: C. G. Mayer, Directors: Donald MacPhail, Chairman & Managing Director: C. J. Bridge, M.B.E., M. Brunet. (U.S.A.), W. H. Clarke, O.B.E., H. J. O'Dell. A.M.I.E.E., E. Schuller. (Austrian), P. A. Turnor. Products Sold: Theatre and Sound Equipment.

THE RANK ORGANISATION, Rank Audio Visual, Export Department, Woodger Road, London, W.12. Cables: Rank Audio, London. Export Managers: M. W. Beer, T. E. Chilton.

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CHARILAOS PETROPOULOS, 51 El. Venizelou Str., Athens. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS S.A. HELLENIQUE COMMERCIALE DE PRODUITS ELECTROTECHNIQUES, P. O. Box 153, Athens. Products Sold: Philips Projection and Sound Equipment.

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*RAHBAI PATEL AND SONS, Majestic Circle, Bangalore 9. Products Sold: Theatre Equipment and Accessories. AREA SERVED—Mysore State.

*CINEFONES, 3, New Queen's Road, Bombay 4. PERSONNEL—Managing Partner: S. B. Agarwal. Products Sold: Theatre Equipment and Accessories. AREA SERVED—Bombay Presidency.

CINECITA PVT. LTD., Saraswati Mandir, Kennedy Bridge, Bombay-7. Telephone: 75411. Mg. Director, Mr. Shree Ptakash Agarwal. Products Sold: Theatre and Sound Equipments and Accessories. AREA SERVED—Whole of India.

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*EVERGREEN PICTURES, 15 New Queen's Road, Bombay 4. Telephone: 27533. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, M. N. Kapadia, M. R. Kapadia, J. R. Kapadia. Products Sold: National Cinema Carbons, Spares and Components for all makes of Theatre Equipment. AREA SERVED—All of India.

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*EVERGREEN PICTURES CORPORATION, 11 Esplanada East, Calcutta. Telephone: 23-6179. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Karpadia, H. C. Naterwalla, S. N. Notwal, E. C. Naterwalla, N. M. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED—West Bengal, Bihar, Orissa, Assam.

*GENERAL RADIO AND APPLIANCES PRIVATE, LTD., 3 Madan St., Calcutta 13. Telephone: 23-6038. PERSONNEL—Managing Director: Y. A. Fazalbhoy: Branch Manager: D. V. J. Raju. Products Sold: National Theatre Supply Company line Strong Lamps and Rectifiers, International Seats. AREA SERVED—Provinces of West Bengal, Bihar, Orissa, Assam and Kingdom of Nepal.

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*WESTREX COMPANY, INDIA, Lighthouse Cinema Bldg., Humayan Place, Calcutta 13. Products Sold: Westrex Co. line.

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EVERGREEN PICTURES, Chandi Chouk, Delhi. Telephone: 6455. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, M. N. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED—Delhi, U. P., Punjab, Pepsu, Himachal Pradesh, Kashmir, Jammu.

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EVERGREEN (BANGALORE) PRIVATE LTD., 15 Wescott Road, Royapettah Madras 14. PERSONNEL—Directors: N. C. Kapadia, M. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla. AREA SERVED—Madras, Tamilnad, Travancore-Cochin, Mysore.

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CINE SUPPLIES PRIVATE, LTD., 7 Rashtrapathi Road, Secunderbad 3. PERSONNEL—Managing Director: B. R. Patel. Products Sold: RCA Theatre Equipment and Accessories. AREA SERVED—Part of Andhra Pradesh.

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GENERAL RADIO & APPLIANCES, LTD., 8092/1-2 Rashtrapthi Rd., Secunderbad. Branch Manager: V. N. Ramanthan. Products Sold: RCA & Simplex lines.

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N.V.P.D. SOEDARPO CORPORATION, 22 Djalan Segrasatu Djakarta. Cable: SOEDARCO DJAKARTA. Telephone: Gambir 1008. Products Sold: RCA Theatre and Sound Equipment.

P. T. RALIN, 34-38 Djalan Modjopahit, Djakarta, Indonesia. Products Sold: Philips Sound and Projection Equipment.

*WESTREX COMPANY, ASIA, Pegangsaan Timur 19A, Djakarta 111/21. Products Sold: Westrex Co., line. AREA SERVED—Indonesia.

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PHILIPS IRAN, LTD., P. O. Box 1297, Teheran. Products Sold: Philips Sound and Projection Equipment.

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THE STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., 30 Upper Abbey St., Dublin 1. Telephone: 47078. PERSONNEL—Irish Branch Manager: Kevin, Bourke. Products Sold: Stage and T.V. Lighting and Curtains, Screens, and other Theatre Equipment. AREA SERVED—Ireland.

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PHILIPS RADIO S. P. A., Piazza IV Novembre 3, Milan. Products Sold: Philips Projection and Sound Equipment.

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NIHON EIGA SHIZA COMPANY, LTD., 7, Minamicho, Dori, Sendai-shi, Miragi.

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NIHON DENSHI TELEVI K.K., Room 212, Sanshin Building, Yurakucho, Chiyodaku, Tokyo. Products Sold: RCA Theatre and Sound Equipment.

J. OSAWA & CO., LTD., Toranomon, Minato-Ku, Tokyo.

*WESTREX COMPANY, ORIENT, Chiyoda Building, Room 615, 14-chome, Marunochi Chiyoda-ku, Tokyo. Products Sold: Westrex Co. line. AREA SERVED—Japan.

INDUSTRIAL DEVELOPMENT AND CONSULTANT COMPANY, Nikkatsu International Building Room 420, Yurakycho, Chiyoda-ku, Tokyo, Japan. Products Sold: Philips Projection and Sound Equipment.

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CHARLES CARRAD, LTD., Civic Theatre Building, Bledisloe St., Auckland. Products Sold: Philips 35mm, 35/70mm, 15mm. Sound Film and Projection Equipment. (Sole Agency.)

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*WESTREX COMPANY, NEW ZEALAND, LTD., c/o St. James Theatre, Moray Place, Dunedin. Products Sold: Westrex Co. line.

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*WESTREX COMPANY, EAST, Gulistan Building, Ramna, Dacca. Products Sold: Westrex Co. line. AREA SERVED—East Pakistan.

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PHILIPS PERUANA, S.A., Apartado 1841, Lima. Products Sold: Philips Projection and Sound Equipment.

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*WESTREX COMPANY, ASIA, Legaspi Street, Cebu City. Products Sold: Westrex Co. line.

WESTREX COMPANY, ASIA, 227 Legaspi Street, Davao City. Products Sold: Westrex Co. line.

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PHILIPS INDUSTRIAL DEVELOPMENT, INC., 544 San Luis St., P. O. Box 2205, Ermita, Manila. Products Sold: Philips Projection and Sound Equipment.

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TELECTRA EMPRESA TECNICA DE EQUIPAMENTOS ELECTRICOS, S.A.R.L., R. Rodigo da Fonseca, 103 r/c, Lisbon. Products Sold: RCA Cinema Equipment, 35mm and 16mm.

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SOCIEDADE COMMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA," Lobito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDADE COMMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA," Caixa Postal 178, Luanda. Products Sold: Philips Projection and Sound Equipment.

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MOHAMED MAHMOOD ZAHID AND BROTHERS, Jeddah. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Saudi Arabia, Yemen.

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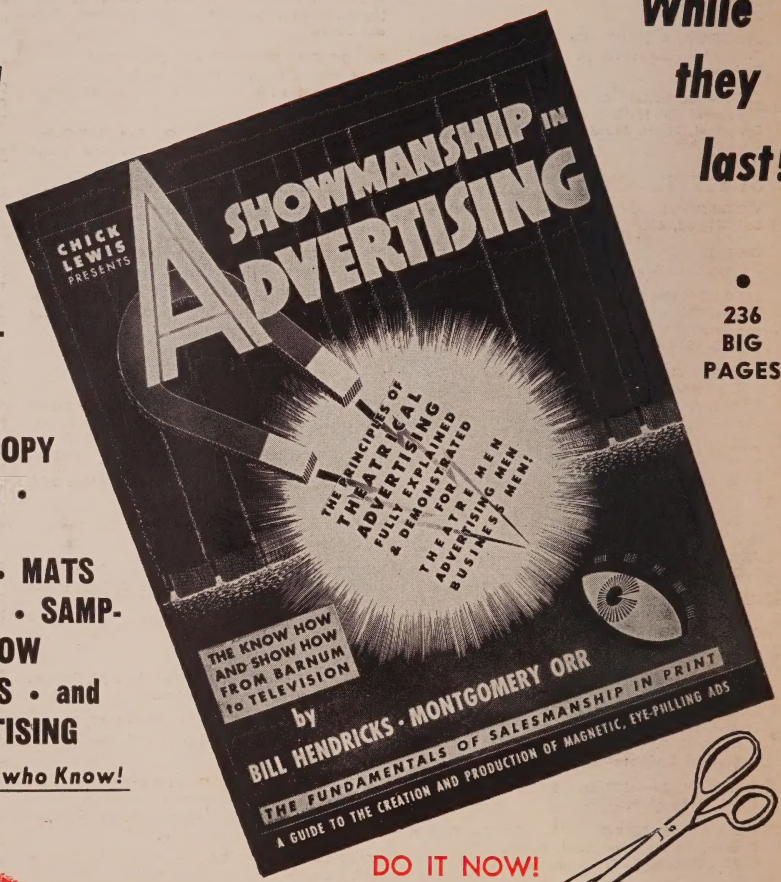
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